Lahore Museum's

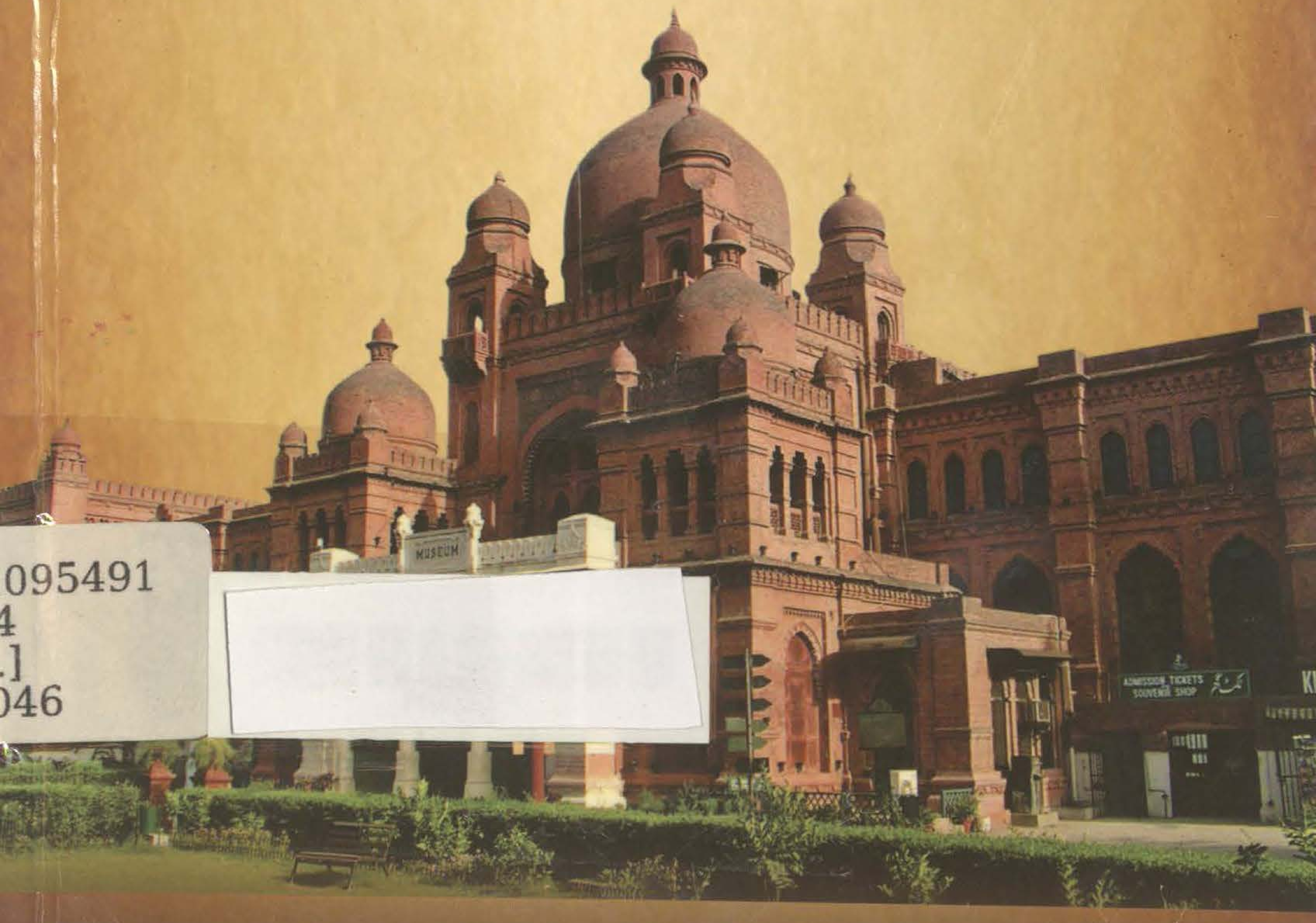
GALLERIES at a GLANCE



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Lahore Museum's

GALLERIES at a GLANCE



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Lahore Museum's
GALLERIES
at a
GLANCE

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Price: Rs. 500

LAHORE MUSEUM LAHORE-Pakistan

2018

Contents

INTRODUCTION OF LAHORE MUSEUM

In 1864, as an outcome of move towards development of local arts and industries, the First Punjab Exhibition was held. For the display of the vast number of objects, a special building was erected in Lahore which later on became "Tollington Market". On the close of Exhibition a feeling was entertained that before the exhibits are dispersed, an effort should be made to keep some of the most important specimens as a permanent collection on display. The proposal was put into effect and large number of agricultural and industrial manufactures together with numerous examples of arts in the province was allowed to remain in the exhibition. Mr. H.B. Powell was put in charge of this collection and under his enthusiastic control; this small beginning was expanded to such an extent that it shortly assumed sufficient importance to entitle it to be called a Museum. For about 26 years, this collection was maintained in this temporary building before its shifting to the present building of the Lahore Museum.

The foundation stone of the Lahore Museum building was laid by Albert Victor, the grandson of Queen Victoria in 1890. The building was designed by Sardar Bhai Ram Singh and executed by Sir Ganga Ram. The work was overseen by John Lockwood Kipling, the Principal of the Mayo School of Arts and the Curator of the Lahore Museum. The building opened to the public in 1894. It then had six galleries, which have expanded to fourteen at present.

Lahore Museum is a repository of diverse collections spanning from Stone Age to present times including Coins, Gandhara, Paintings (Contemporary & miniature), Manuscripts, Ethnological, Arms & Armory, Pakistan Freedom Movement, Stamps, Sikh Collection, Chinese Collection, African Collection etc. It helps people interested in Archaeology, History, Art and architecture, Oriental languages and design to understand the evolution of history of their subject. It is the leading cultural institution of Pakistan and a major repository of its heritage. The artefacts it houses are of immense historical, cultural and artistic value which is not only part of our national heritage but also of world heritage.

AIMS AND OBJECTIVES

- Collect, Preserve and Exhibit Artifacts to highlight the History and Culture of the Region and bring out World-Wide linkages
- Conserve museum building and objects
- Education of public
- Build Relationship with Communities
- Research
- Disseminate information through publication.

MISSION STATEMENT

Give a living context to the Museum collection interactively so that people and society develop a relationship with the artifacts in order to better understand themselves, their history, culture and society, linking locally and internationally and enriching themselves and the museum mutually.

VISION STATEMENT

Lahore Museum aims to become a world class museum that seeks to deepen the understanding of Pakistan's cultural heritage, present circumstances and future directions. Through its innovative exhibitions, educational programmes, and research and scholarship, it strives to transform the community's relationship with art and history. As a repository of major collections, it documents, preservers and interprets its holdings in order to facilitate meaningful dialogue. Being the nations's oldest museum, it aspires to lead an association of museums within the country, and to create regional and international linkages.



Message from the
Director

Humayun Mazhar Sheikh
Designation: Director (PMS(EX-PSS)/BS-20)
Office No.: +92 42 99210804
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The Lahore Museum is a cultural and educational institution that acquires, documents, preserves, exhibits, and fosters scholarly study and public appreciation of works of Art, History, Archaeology and Culture Heritage. For me, one of our most distinctive and exciting features is the spirit of collaboration that we promote with colleagues, scholars, students, and general public in a wide array of disciplines. Our beautiful building is bustling with activities each day, you are sure to find a place here as well for quiet contemplation and close looking. We always look forward to welcome you as, together; we strive to educate our community through state of the art representation of our Cultural Heritage.



Message from the
Additional Director

Naushaba Anjum
Designation: Additional Director / Keeper Coins / (BS-18)
Present Charge: Coins
Office No.: +92 42 99210807

I am privileged to serve as Director of Lahore Museum, the oldest museum of Pakistan. The Lahore Museum falls in the list of most prestigious institutes of world, promoting the rich cultural heritage of Pakistan. The rare collection of Prehistoric, Indus and Gandhara Civilization, Coins Collection and Miniature Paintings really fascinates me and it has been a great learning opportunity beside service. The researchers/ visitors from the western world are really impressed by the immense collection of the Lahore Museum. In fact the Lahore museum provides the voyage of history under one roof.

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Map of The Galleries



MINIATURE PAINTING GALLERY



LYRICAL LINES AND COLOURS

Stories Of the Punjab Hill States

Uzma Usmani
Keeper Paintings

INTRODUCTION

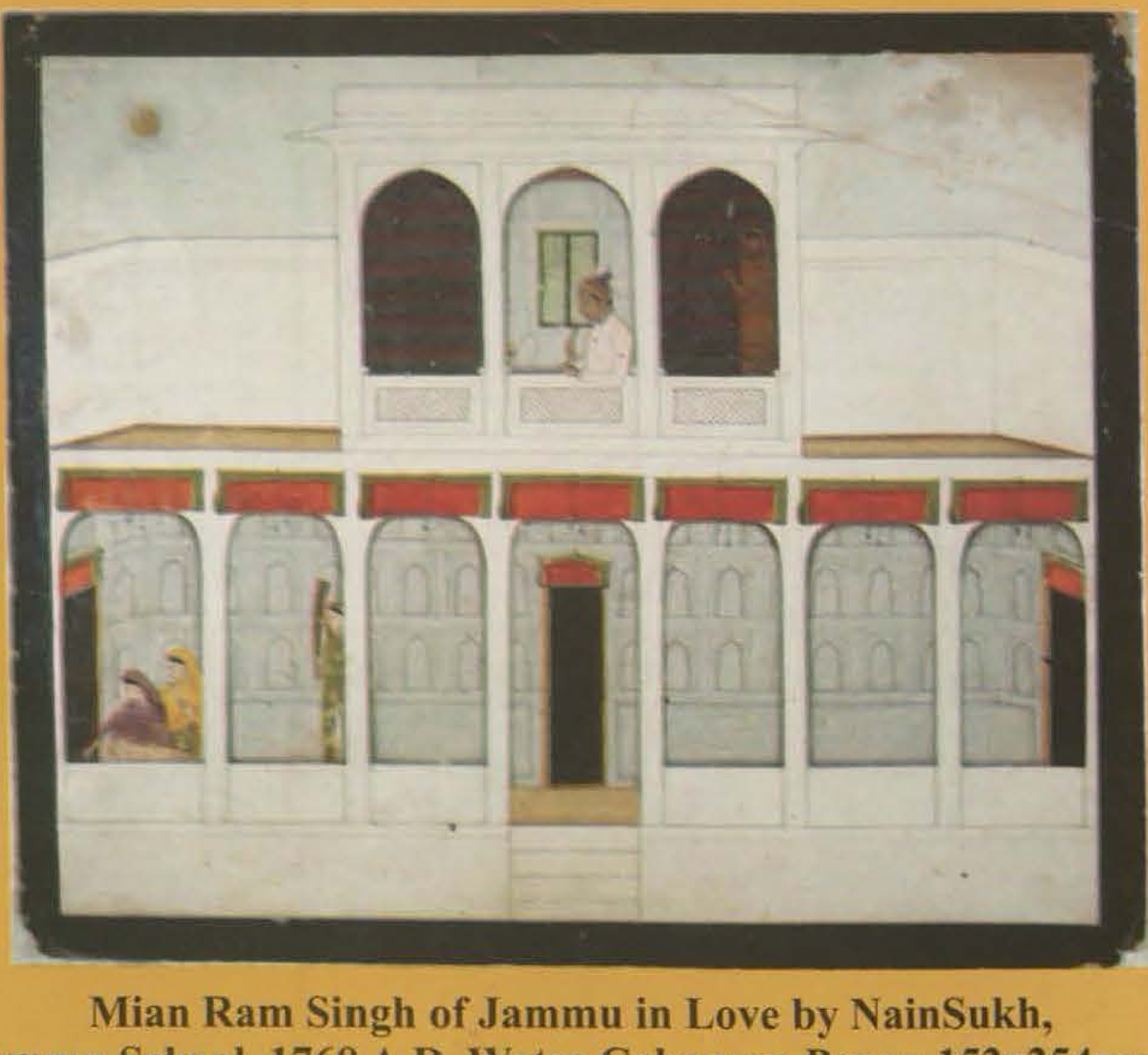
Lahore Museum has put up an exhibition of selective miniature paintings from its collection of Pahari School or Punjab Hill States. This is a unique and first exhibition of its kind to have been displayed in the Museum. Lahore Museum has a rich and varied collection of Pahari School of paintings. These paintings were collected from time to time by different Curators of the Museum after the Punjab Exhibition of 1864. Pahari paintings are one fourth part of the miniature paintings collection. Out of these miniatures sixty representative paintings are on display in the exhibition. it covers sixteen school of Pahari Miniatures Paintings. Themes of these Miniatures are based on *Rasmanjri, Bhagavata Purana, Gita Govinda, Ragamala* and *Baramasa.*

Attractive colours, poetic and soulful expression, melody rhythm and vibrancy of colour make these paintings a feast for the senses and a source of intellectual stimulation and curiosity.

We hope this exhibition will not only entertain and enthral the viewers but also prove to be an invaluable source of inspiration as well as study for the students of miniature paintings. The Miniature Paintings Gallery reveals Pahari miniatures in all of its resonance, simplicity, beauty and rhythm. Five highlights from the display are represented on next page.



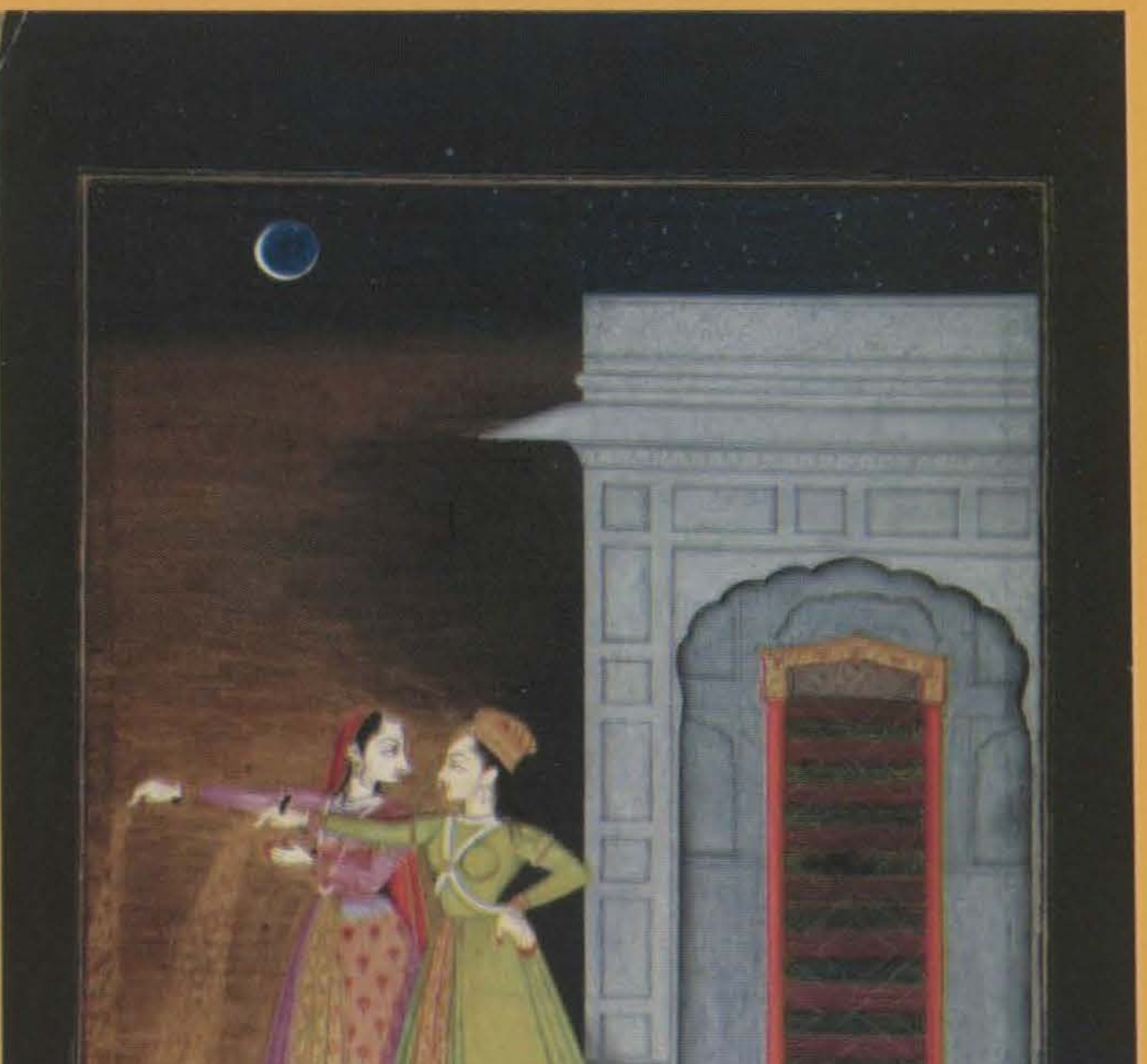
Radha and Krishna (Last Folio from Geeta Govinda) by Manku, Basohli School, 1730 A.D, Water Colour on Paper, 152x254mm, LM No I-66



Mian Ram Singh of Jammu in Love by NainSukh, Jammu School, 1760 A.D, Water Colour on Paper, 152x254mm, LM No G-18



**Virahini Nayika, Mandi School,
1830 A.D Water Colour on Paper. 203x127mm, L.M G-31**



Ladies with Firework, Guler School, 1780A.D
Water Colour on Paper, 216x155mm, LM No. B-122



Lady with red ball, Guler School
1750-1760 A.D Water Colour on Paper. x171x91 mm, L.M
G-6

GANDHARA GALLERY



Muhammad Mujeeb Khan
Keeper PIC
Incharge Gandhara Gallery

INTRODUCTION TO GANDHARA GALLERY



Gandhara art collection in Lahore museum is one of the best amongst the few in the world. The specimen of this Art discovered so far have much importance. Gandhara Art pieces received in Lahore Museum from 1864 to 1907 AD. and, thereafter, such art pieces started to be displayed in Peshawar Museum after its establishment in 1907.

Before Christian era, Gandhara was the name of a region existing in the north western part of Pakistan. It comprised the present Peshawar Valley, Buner, Swat, Bajaur and parts of the western Punjab and eastern Afghanistan. In this region, the Buddhist art that flourished in Pakistan is very important for its nature, variety and projection in bulk. Each piece of Art of Art of Gandhara has a story to narrate.





Such narrations have a great appeal for the followers of Buddhism all over the world especially those in the countries of China, Sri Lanka, Thailand, Tibet , Korea and Japan. The Mahayana Buddhist religious sculptures, known as Gandhara art, originated and flourished during first five centuries of the Christian era popularly believed to have been destroyed by the White Huns in the 5th centuryA.C.E. In the main, the art developed during the rule of Kushan emperors and under the impact of contemporary western art traditions.

The Greek and other Hellinistic dynasties of Scythians and Parthians, preceding Kushans in this region, also contributed though indirectly to shape this art. Gandhara Art is important for introducing the images of Buddha and the iconography thus developed has influenced Buddhist religious art in Central Asia, China, Korea and Japan.



Starting from the left, as one enters the gallery, the showcases (Nos.2-26) present a number of friezes, panels and statues depicting life story of the Buddha, from his previous incarnations, birth, youth, enlightenment, preaching of the law (Dharma) and death (Mahaparinirvana). Beyond these, along the other walls of the gallery, are statues of Buddha and Bodhisattava, panels and pieces showing European influence, architectural fragments and stucco and terra-cotta heads. Notable is the Statue of Siddharatha,

popularly known as Fasting Buddha (Showcase No. 15-left wall). The Miracle of Saravasti now usually identified as Sukhavati Heaven (Showcase No. 38-right wall), a small Buddha-head with traces of original gilding (Showcase No.1-west wall), and the standing figure of Greek Goddess of Wisdom are the other masterpieces of this gallery





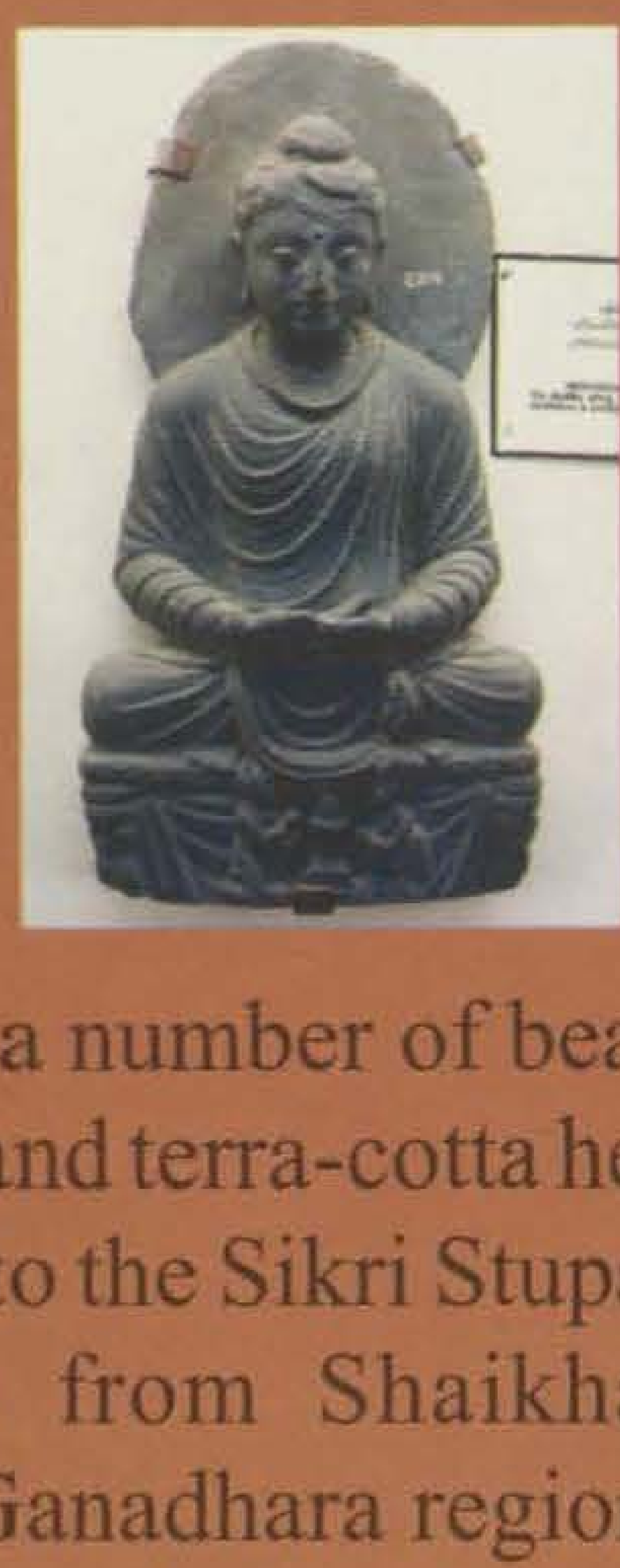


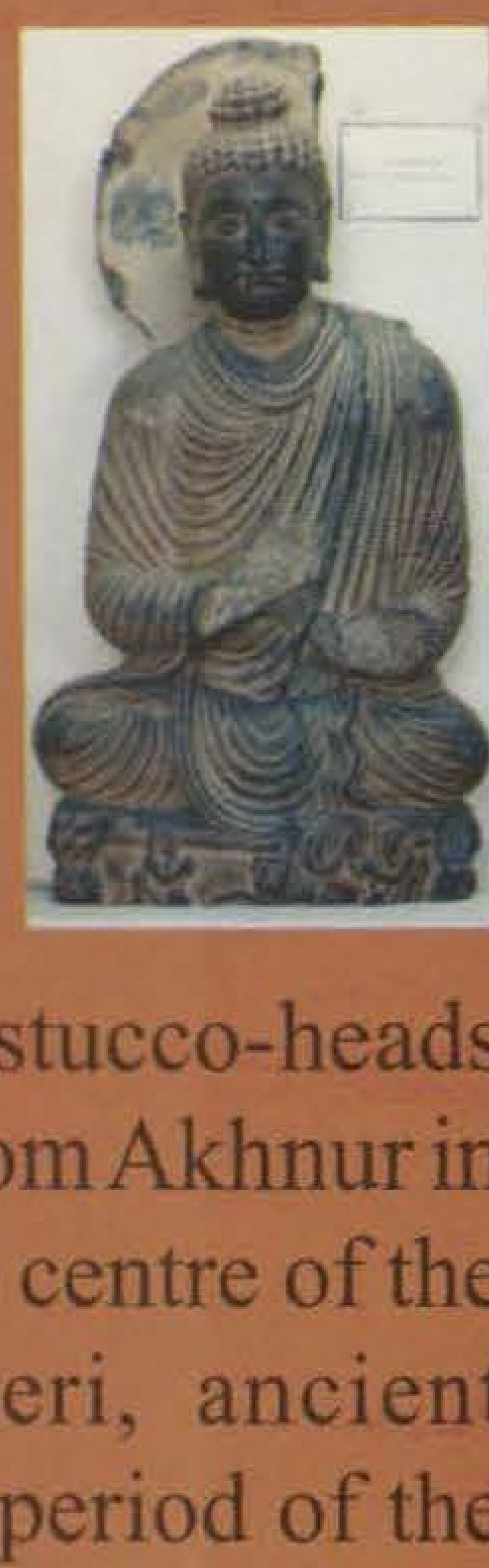


The friezes and other pieces of a reconstructed Stupa, in the center of the gallery, are from Sikri near Jamal Garhi, District Mardan. In two showcases No. 48-49 are displayed toilet trays, metal and stone objects, pottery and terra-cotta figurines, reliquaries etc. belonging to the Greek, Parthian, Scythian and Kushan Periods.









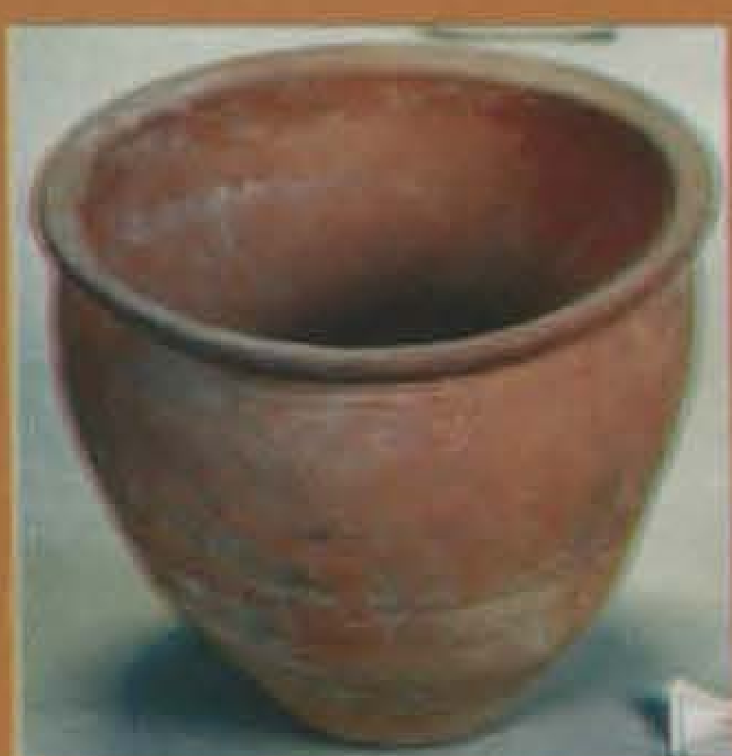
In Showcases No.50-51 are displayed a number of beautiful stucco-heads from Rokri located in northern Punjab and terra-cotta heads from Akhnur in Kashmir. In the central showcase next to the Sikri Stupa in the centre of the Hall are on display some objects from Shaikhan Dheri, ancient Pushkalavati and some other sites of Ganadhara region. The period of the artifacts displayed in the showcases from left to right in the gallery range from the 2nd century C.E to 4th Century C.E. mainly belonging to the period of Great Kushan and Mahyana school of thought.

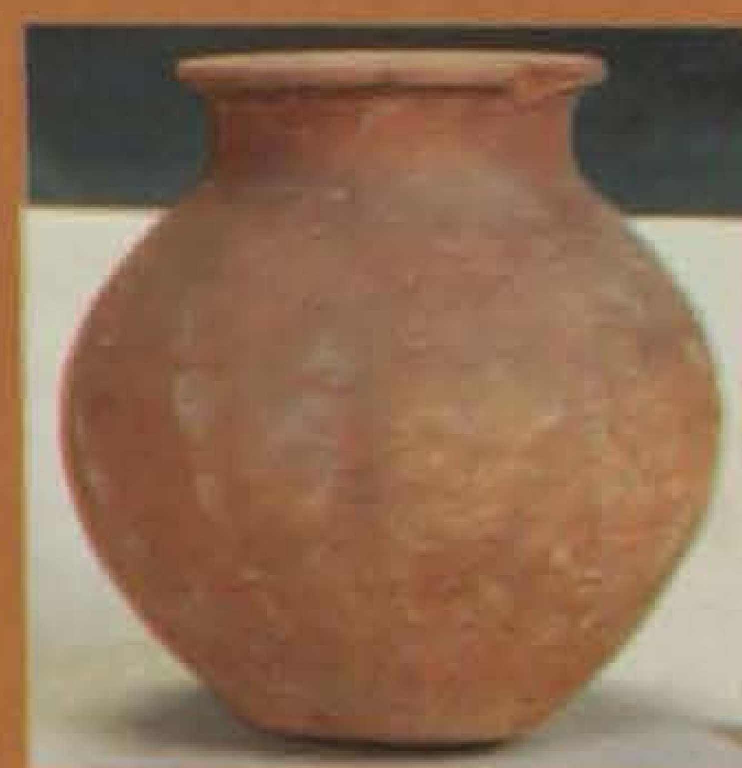
GALLERY HIGHLIGHTS
















A main Stupa is displayed in the centre of the Gallery found from Sikri near Jamal Garhi, District Mardan, 2nd Century AD, base of the circumambulation path and the dome are the hypothetical reconstructions, and remaining entire structure is original. The drum bears thirteen relief panels in which the life story of the Buddha is discussed.

HINDU, BUDDHIST & JAIN GALLERY



Ahtesham Aziz Chaudhary
Hindu, Buddhist & Jain Gallery
Lahore Museum, Lahore.

INTRODUCTION



Hanuman (A Hindu God) in white marble donated by Aitchison College, 20th Century CE.

This Gallery is entered from Gandhara Gallery. It exhibits array of miscellaneous objects of Buddhist, Hindu and Jaina origin. These antiquities and objects d'art belong to Pakistan, India, Tibet, Burma, Nepal, etc. Most of the Buddhist artifacts belong to the Kushan Period. However some of the antiquities belong to later Periods.

Jainism and Buddhism were both born contemporaneously as reaction against Hinduism. In this gallery, there are Jain sculptures, architectural models and other artifacts. As we enter from Gandhara Gallery, there is a red sand stone Buddhist sculpture in a small showcase to the right side. This artifact belongs to Mathura School of art from 2^{nd} to 4^{th} century CE. The next showcase exhibits Jain artifacts, sculptures and architectural pieces - all excavated from Murti in the Salt Range. The elegantly carved large stone fireplace fixed along the southern wall is from Jeypur. It displays figures of Krishan, Radha and Rukmani. To the right side of this fireplace, is another stone slab depicting Hindu Goddess Durga as Mahesh Mardini killing devil Buffalo. To the left side of the fireplace is shown Lashkmi, Siva and Parvati seated on a lotus throne. In front of the fireplace, there is a heavy red sand stone figure of Mahavira seated on the floor. It is carved in Mathura red stone. It is believed to have been made in the 2nd Century BCE.

INTRODUCTION

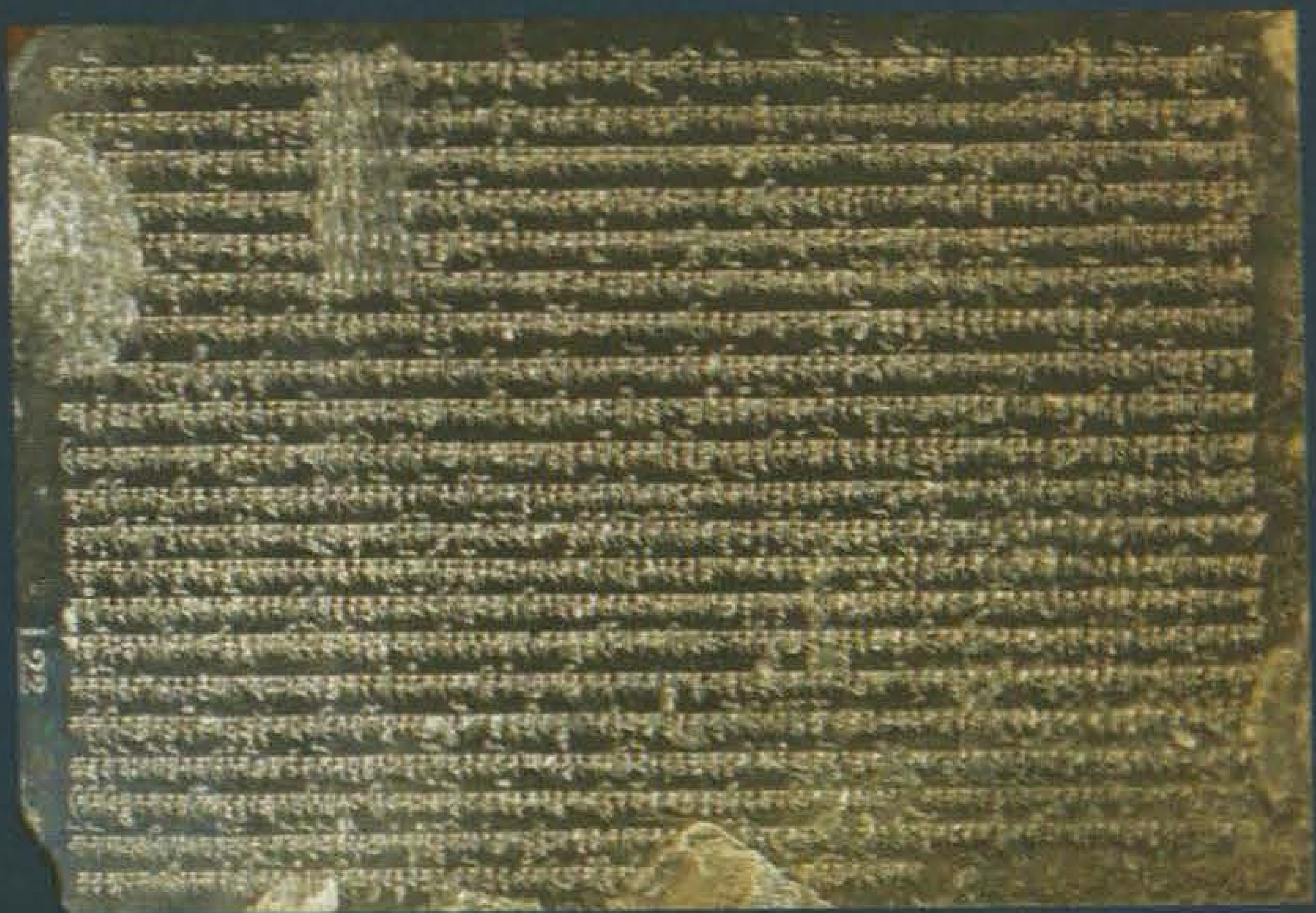


Goddess Mahesh Mardini Durga Devi in Stone from India 19th century CE.

On either side of the figure of Mahavira are: a lion and a bull - both in marble and belonging to the 19th century. In showcases along the Eastern wall, are exhibited different antiquities and artifacts of copper, wood, marble, stone and terracotta. These objects belong to Gupta and later rulers. Along the eastern side of the pedestal in the center of the

gallery are displayed some stone carved architectural fragments of Gupta and later period. Among these, the most interesting are be two red sand stone pillars of 7th century CE. discovered from Jehlum (Punjab). One is the colossal Eka-Mukha Linga and garlanded square pillar - both discovered from Jehlem.

On the same pedestal is display a plaque in red sand stone depicting a plaque representing Siva and Parvati in red sand stone discovered from Miani Sahib Lahore. It belongs to the 7th- 8th Century CE. On the northern side of this pedestal there is a showcase in which is displayed a wooden model of the famous Punjmandri Temple from Kapurthala. On either side of this are displayed some manuscripts in two other showcases that belong to Tibet and Nepal. On the western stairs of the pedestal, specimen of different scripts, as in vogue at the different time, are placed. These scripts are written in Aramaic, Kharoshti, Brahmi, Devanagari and its sub-types. One of the Kharoshti inscriptions, belong to the Parthian king Gondophares. It is from Jamal Garhi. Another



Nagri inscription in stone from Karnal, 1st/2nd Century B.C

equally important Kharoshti inscription from Ara belongs to the Kushana King Kanishka of the first Century CE. There is a stone slab carved with a Sharada script from Kashmir, a Sanskrit inscription in Nagri script from Pehua, district Karnal, are the two best examples of this collection.

Along the western wall of the gallery some showcases exhibit a great variety artifacts are from Nepal. These objects belong to Tantaric Buddhism and were made of copper. Among these the most important are a gilded Chintamini and an apron made of human bones.



Apron of human bones from Nepal 18th/19th Century CE.

Parallel to the western wall of this part, the things made of metal, Jewelry, stone, clay, Paper Mache and marble sculptures are exhibited. And in the same part, Buddhist antiquities are also exhibited belong to 8th Century A.C.E These antiquities consist of different specimens of stucco, terracotta's figurines, utensils, and specimens of textile and these were discovered by famous archaeologist Sir Aurel Stein from Takla Makan desert (Chinese Central Asia) in 1901. Showcases from eastern wall of this gallery contain wooden antiquities of Burma that are decorated with lacquer and other different colors. In the end, a showcase exhibits some Burmese antiquities. These were the donations from Burmese President to the Lahore Museum. Near the northern wall of this section, there is a wooden lacquered gilded Buddha seated on the throne, from Mandalay (Burma).



Gilded Buddha in wood from Mandalay (Burma)
19th Century A.C.E



Siva and Parvati in red sand stone 7th,8th
Century A.C.E
(The earliest Hindu sculpture from Lahore)

PRE-HISTORIC AND INDUS GALLERY



Ms. Aliza Saba Rizvi
Incharge of Indus Gallery

PRE & PROTO HISTORIC GALLERY (INDUS GALLERY)

Pre and Proto Historic Gallery also known as Indus Gallery is one of the most important galleries of Lahore Museum. It is located to the right of Hindu, Gandhara and Jain Gallery and displays rich collection from Pre-Historic Period (Stone Age) and Proto-Historic period (Bronze Age) sites.

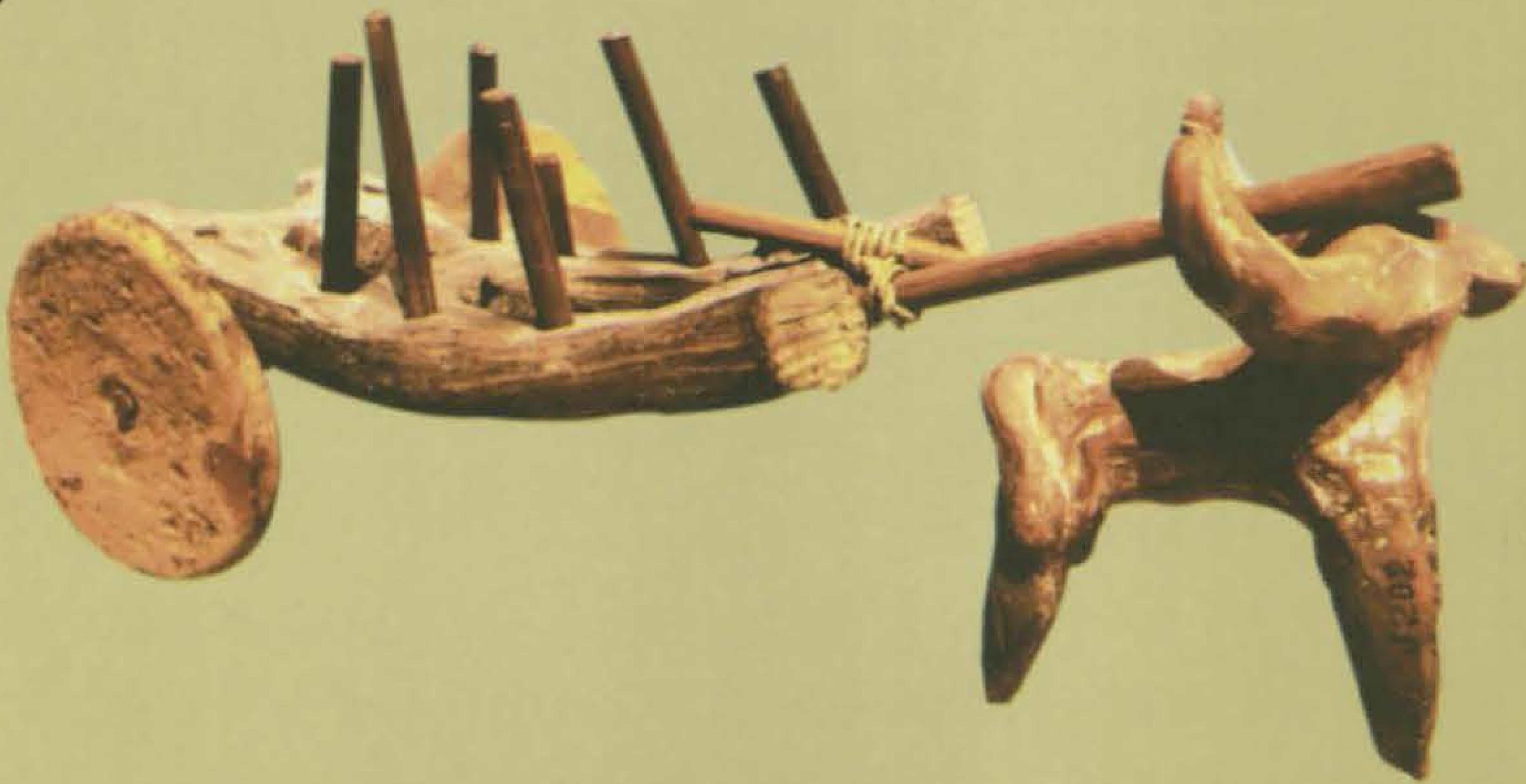


Pre-Historic period stone implements belong to Soan Valley and Rohri Hills dating back to 500,000 (5 lac years) and Mehrgarh (7000 BCE) while Proto-Historic period finds are from Amri, Jalilpur, Kot Diji, Cholistan, Harappa and Mohenjo-Daro and covers the time span from 3500 to 1500 BCE. Objects are displayed in chronological order so that development in culture may be seen in a sequence. For the purpose it is important that visit of the gallery may be started from first showcase in which stone objects of Palaeolithic period are displayed.

Cultural material of Proto-Historic period is also very fascinating that includes incised and painted pottery, terracotta humped bull, male, female, animal and bird figurines, bullock carts, bowls with lids, goblets, beakers, miniature pots, gaming objects, weights, bronze objects, bangles and necklaces of segmented beads like those found in Egypt,Crete and Sumar.



Terracotta and steatite seals are represented with animal figures like bull, unicorn, rhinoceros, elephant and tiger and also depict the Indus pictographic script which is still un-deciphered. Objects from Late Harappan period are displayed in last showcases which include the burial pottery.



The objects displayed in Pre and Proto-Historic Gallery demonstrate that Indus Valley Civilization came in existence after a long process of urbanization.



In Palaeolithic (Early Stone Age) and Mesolithic (Middle Stone Age), the people of this great land used stone tools to make their lives easier but in Neolithic Period (7000 BCE) they domesticated plants and animals and made permanent settlement in Mehrgarh (Balochistan) and manufactured wheel made pottery.



In Proto-Historic period their skills reached on the peak of technological development which ultimately made Indus Valley Civilization one of the best civilizations of ancient world parallel to Egypt and Mesopotamia. Harappa (Punjab) and Mohenjo-Daro (Sindh) were the great urban centers of Indus Civilization.



A Seal from Indus Valley Civilization



Female Figurine



A Large Storage Jar

ISLAMIC
GALLERY



A Brass Astrolabe of Akbar Period

Ahtesham Aziz Chaudhary
Incharge: Islamic Gallery
Lahore Museum, Lahore.

INTRODUCTION



Iron Ewer with damascene work of Mughal Period

Islamic Gallery exhibits mainly a large variety of objects that represents the cultural complex that came into existence as a result of advent of Islam in the subcontinent after the 8th century. As a result of this, Arab, Central Asian, Iranian and Mughal Influences made their imprint on the art, architecture and crafts of this region down to our own times.



Brass Plate with damascene work of Mughal Period

Right at the entrance of the western end of the gallery, one finds two large size ceramic jars of the nineteenth century, both meant for distillation. The metal like outer surface of one of these is noteworthy for its manufacturing technique. As one turns to right the first two showcases contain some examples of domestic wares used for different purposes among Muslim households. Objects on display are made of brass, copper and iron. Some of these are unusual in size and shape and have been manufactured with different techniques then in vogue in different regions of this country. The techniques include damascene (کوفتگــــــری), engraving (چتـــرکاری), embossing, enamel work (میناکاری), filigree(شبنم کاری), bidri,etc.



Enamel Ware of Mughal Period

The first showcase along the southern wall exhibit a few specimens of astrolabes in which science Lahore enjoyed a special status. The oldest astrolabe in our collection was manufactured at Lahore by Muhammad Muqeem Ibn-e-Eisa, Ibn-e-Muhammad Baqir Tabrezi in 1640. Besides,

Lahore Museum also has a unique collection of traditional jewelry from all over Pakistan which attracts the attention of visitors. Next two showcases exhibit a collection of silver ware including two perfume containers of unique shapes.

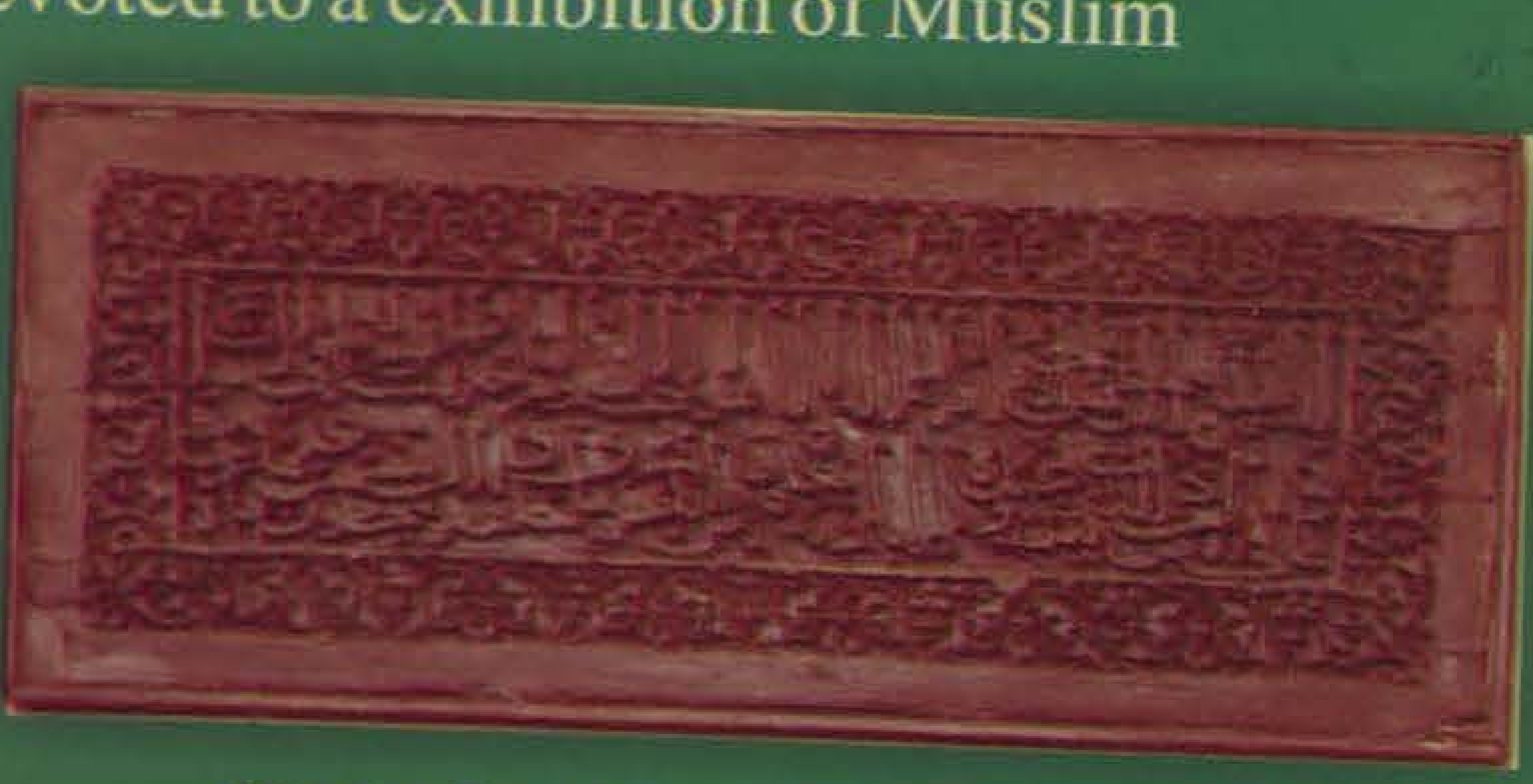


White Marble Plate of Pietra Dura work (Late Mughal Period)

In the showcase that follows are displayed a collection of swords and daggers on a glass stand. One of the swords belongs to Shah Abbas Safavi (1585-1628) of Iran whereas another was once the property of former Nawab of Bahawalpur state. Both are wavy in shape and hence are much rare. In a showcase that follows, are on display some architectural pieces from different historical buildings having trellis work of white marble and red sand stone pieces (18th century) and objects made of precious stones like jade and sang-e-Sulaimani etc. Among the lithic crafts, the art of pietra dura is claimed to have been introduced in the Mughal buildings by Queen Noor Jahan in the tomb of her father, Mirza Ghias Baig at Agra. Among other objects on display are glazed tiles that depict the scene of killing a lion. The next few showcases are devoted to a exhibition of Muslim



A Unique Pot from Banbhore (8th Century)



Wooden Panel Carved with Holy Verses of Humayun Period

pottery of different period and from different regions. The most important is a collection of pottery from Banbhore, the earliest Muslim period site in the Sub-continent (8th century). The extremely refined paper-thin pottery from Ahmadpur East (Bahawalpur) displayed here exhibits the oldest and finest specimens of this craft from Punjab. Examples of black pottery from South India, the blue and white glazed pottery from Multan and glazed pottery from Hala (Sindh), all displayed thematically, also offer a treatment for our eyes, both for their visual impact and technique.



A large size blue and white glazed pot from Buland

In the showcase along the eastern wing of the gallery are displayed some interesting musical instruments, all classified both as elite and folk. Among these, a large size Tambura is a unique piece for its size. The collection also includes a Taus- a symbolic musical item in Allama Iqbal's poetry. A small collection of ivory and small papier mache objects is also quite rare among collection in South Asian museums both for manufacturing technique and exquisite beauty of their shapes and designs. In a separate showcase, wooden objects of religious functions like painted rehel, rectangular wooden panel manuscript of Holy Quran represents a section of Kashmir crafts during the 19th century. The two wooden pieces decorated with carving in relief represents nice example of wood carving from Java in Indonesia.

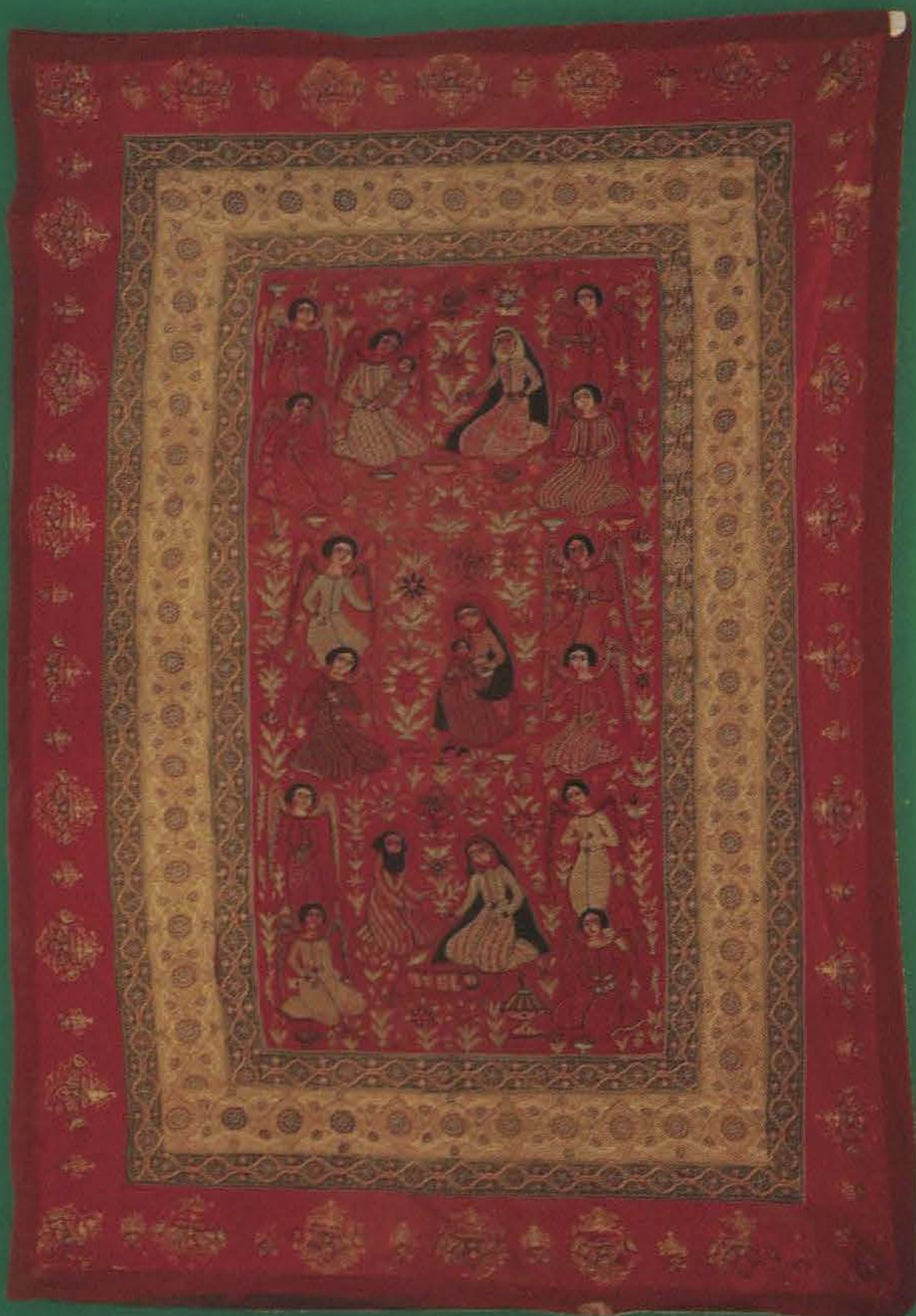


Peacock Shape (Taus) of Late Mughal Period

Specimens of the art in ivory inlay, ivory carving, miniatures on ivory pieces inscribed stone pieces and other objects of wonder displayed in a separate showcase are worth in enjoying. This collection consists of miniatures models of famous Mughal buildings such as Taj Mahal, Agra; Tomb of Aitamad-ud-Daula, Agra; Tomb of Jahangir, Lahore; Delhi Fort, India; Qutab Minar India; etc. Among objects of Papier Mache and Gesso work, there are small boxes, pen cases and goblets. Most of these objects are beautifully decorated with multicolor floral designs and finished with lacquer technique. After this, we come across a collection of traditional shoes that come from various regions of the sub-continent. The variety of designs indicates the innovative aptitude of the Muslims for their footwears. Museum has also a fine collection of Kashmiri woolen shawls. Only a few selected ones are on display. These depict colorful designs of embroidery. Some of these shawls bear work in gold and silver (طلاکـــــــاری). A unique Bokhara embroidered sozni is covered with floral patterns and some scenes of Christ, his mother Mary and some angles. This is a rare example of a Bokhara needle work of 16th Century and marks the beginning of Christian/European influence in this region. In the open space in the middle of this gallery are on display some Inscriptions that belong to the Sultanate and Mughal periods, scribed in Naskh, Nastaliq and Kufic scripts. An important stone inscription in Persian belongs to the Emperor Jahangir, received recently from the Masjid Khurasian inside Lohari Gate, Lahore. Along with inscriptions, are displayed a small collection of carpets having floral, geometrical, zoomorphological and colorful designs. The large sized carpet in the center of the Gallery is actually a facsimile of a Shah Jahan period carpet with large floral patterns in black, red and maroon colors. This was produced in the seventeenth century in a carpet factory in Lahore.



Bilingual Stone Inscription from
Rohtak (India) of Auranzeb Period



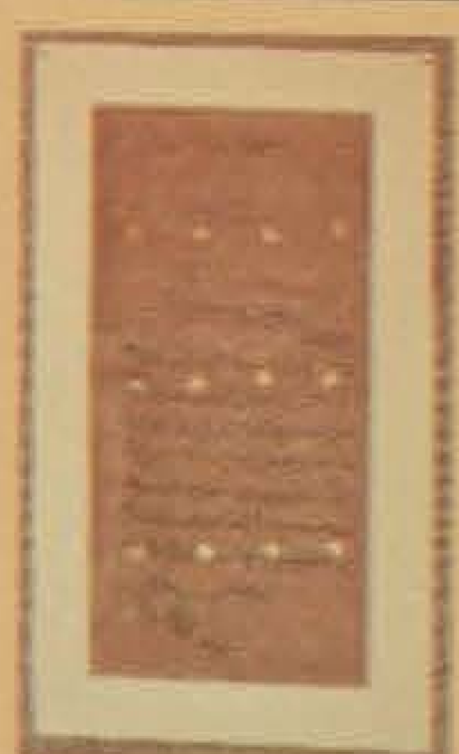
A unique Bokhara Sozni of 16th Century

GENERAL GALLRY





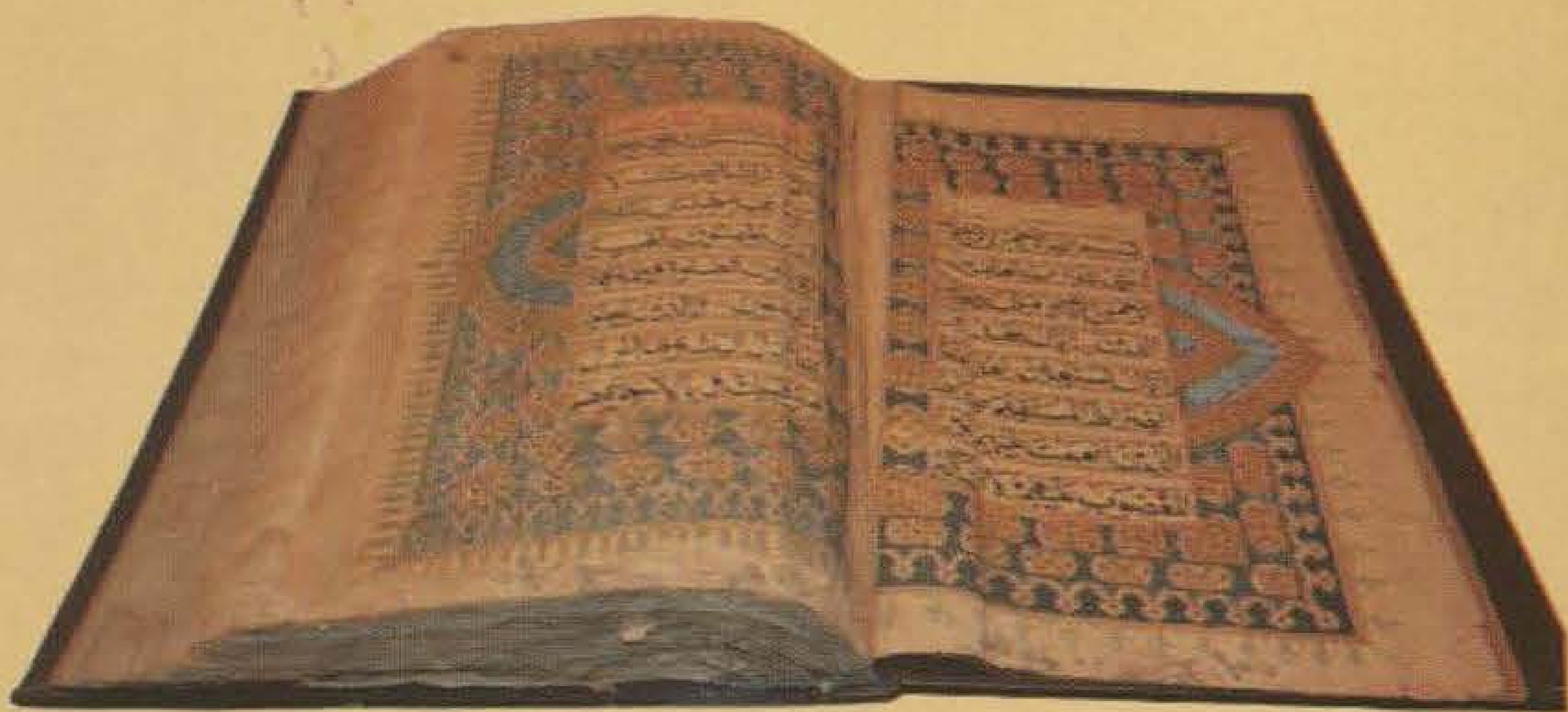




Ms. Aliza Saba Rizvi
Incharge of General Gallery

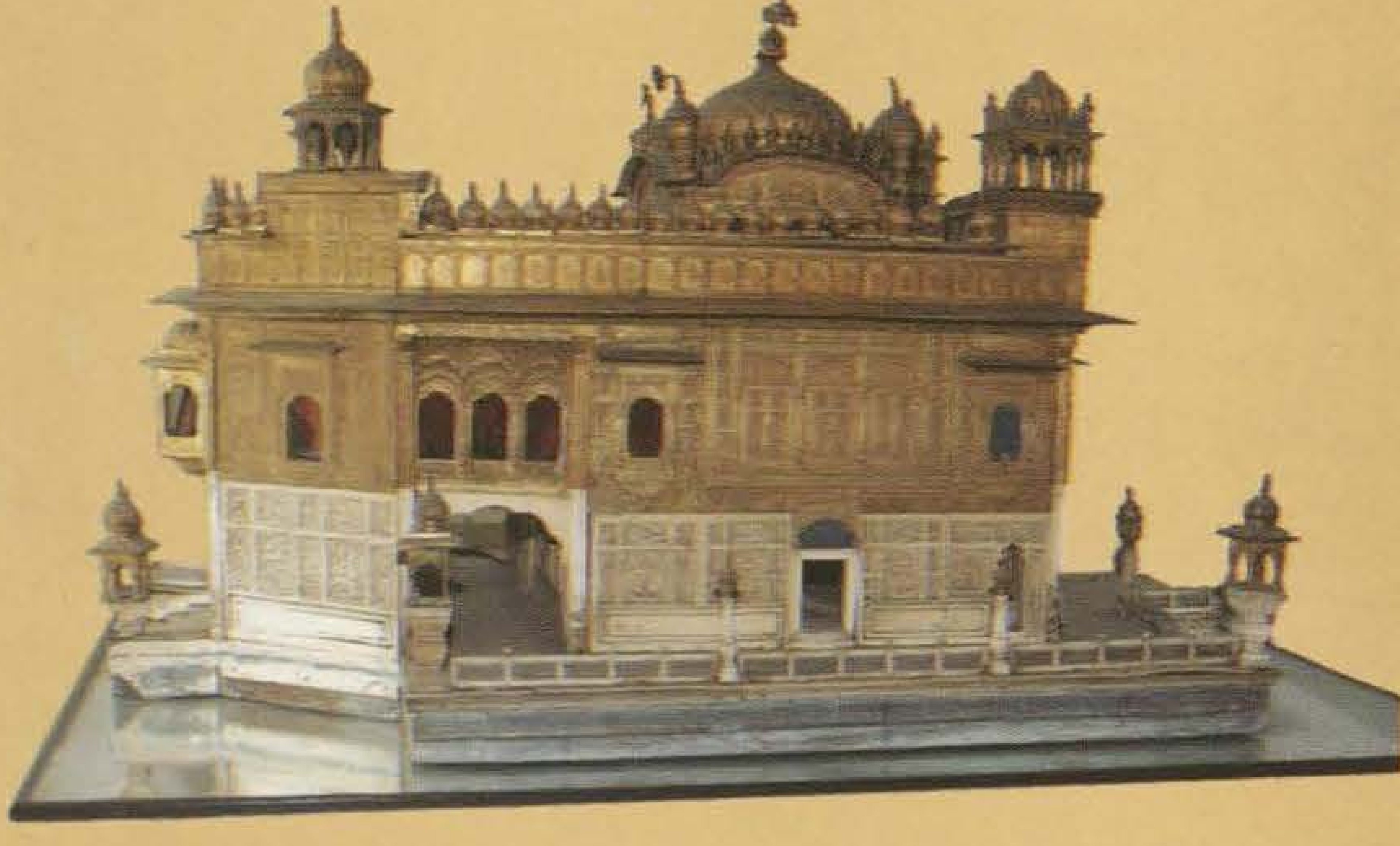
GENERAL GALLRY

General Gallery is one of the important gallery of Lahore Museum as it contains a rich collection of various type of artifacts from different regions of the world. This gallery is located on the right side of the Miniature Painting Gallery & opposite to Islamic Gallery. General Gallery is divided into two sections regarding its collection. The first section of it comprises on the Sikh artifacts from subcontinent in which contains Adhi Granth, miniatures of Gurus, furniture, weapons, textile



Holy Quran

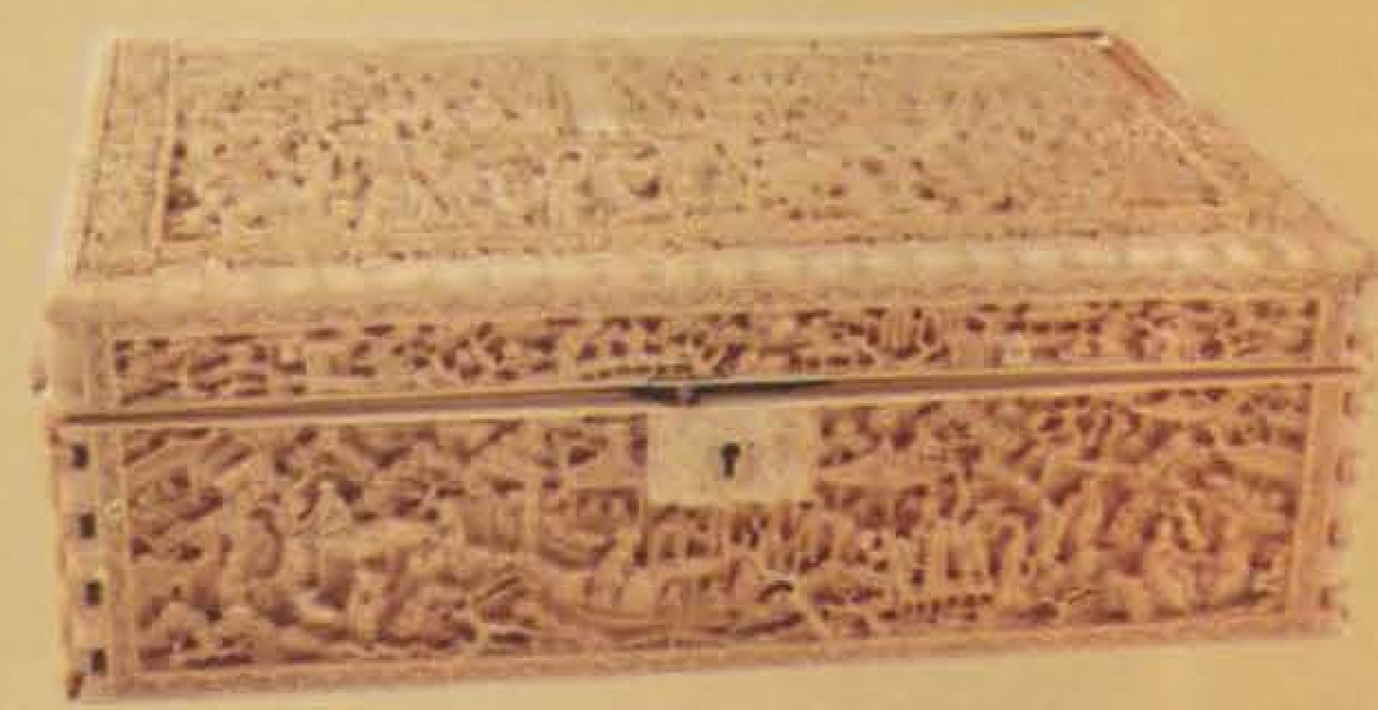
manuscripts, coins and the Holy Quran gifted by Maharaja Ranjit Singh to Faqir Syed Nur-ud-Din Bukhari



Model Golden Temple Amritsar

Whereas, the second section contains various artifacts from different region of the world i-e Chinese, African, Russian, German, India etc. In Chinese Collection, this gallery contains porcelain pots, ivory objects, Fabric, manuscript & Jade & wooden objects. In African section there are magical and mysterious masks, musical instruments and stamps etc. In Indian object there are worship bells, metal deities and other household objects.

This gallery contains donations from private collection and miscellaneous objects from the Museum collection as following.



Ivory box surrounded by everyday life, Ching Dynasty

1. Metal, manuscript, & glass ware, pot sherd, archaeological finds, coins, models and miscellaneous objects presented by late Moulana Hifz-ur-Rehman 1966.

2. Miniatures and decrees of the Sikh period, court dresses, and other personal belonging received by Faqir Aziz-ud-din, Noor ud din (who occupied high position in the Sikh court), manuscripts arms, porcelain and other objects presented by Faqir Syed Mugheezs-ud-Din (Late) and from his late father Faqir syed Jalal-ud-Din's collection 1970.



Six wicks open, handle for suspension, two Peacock



The conjoined figures in wood, Africa

3. African objects Presented by Mr. Kamil Khan Mumtaz 1971.



Porcelain plate showing domestic scenes & butterfly, China



Replica Tang Horse, China

4. Islamic objects presented by Lt. Col. K.A Rasheed and Abdul Rauf in 1972.

5. Replica of Tang horse presented by Vice President of Republic of China.



Musical Instrument from Africa



A Chair associated with
Moran Sarkar, Sikh Period



Dragon Boat, China



Porcelain container, China



Uzma Usmani
Keeper Painting



Talism-e-Hosh Ruba by Ustad Allah Bakhsh dated 1935,
Oil on Canvas, size 50x73, Png- 52

INTRODUCTION

Lahore Museum is one of the oldest museums in Pakistan. It has an exclusive collection of Contemporary Paintings which is the main charm for the scholars and students of the history of contemporary art in Pakistan. The Contemporary Paintings Gallery of Lahore Museum is displayed in chronological order with fine examples of paintings from pre partition to 2005.



Stars and Reflection by Sadequain, dated 1968, Oil on Board, Size 36x48,

Entering from the main entrance of the Museum and after passing through Miniature Paintings Gallery, we find the Contemporary Gallery at the right side. The collection displayed here represents the art work of the earliest masters of Bengal School like Abanindra Nath Tagore, Gogindra Nath Tagore, A.K. Halder, S.N. Gupta, K. Mazumdar, and important modern artists like Zain-ul-Abdin, Amrita Sher Gill and B.C. Sanyal. It starts from the work of classical artists of Pakistan like Abd-ul Rehman Chughtai, Ustad Allah Bakhsh , Anna Molka Ahmad, Sadequain, Glugee, and other eminent artists of the country. This display is a treat for those art students who have their keen interest in research on modern art and history of modern art in Pakistan.



Night of Nishapur by A.R Chughtai, dated 1939, Water Colour on Paper, Size11.6x20.2, Png- 54

Manuscripts Gallery

Iffat Azeem
Research Officer
Incharge Manuscripts Gallery

Manuscripts Gallery

INTRODUCTION OF MANUSCRIPTS GALLERY AND COLLECTION:-

Manuscripts collection of Lahore Museum endeavors to cover the development of Islamic Calligraphy from its inception to the present day and include specimens from various countries and represents different schools and styles of calligraphy, including illumination, miniature painting and book binding. There are 1799 artefacts in the Manuscripts Collection. Their detail is shown in the following table.

MANUSCRIPTS COLLECTION **1799**	Manuscripts 1308 Calligraphies 342 Documents 149

It is approached from the contemporary paintings gallery through a magnificent craved wooden door-way. The display starts from the right after entering the Gallery. There are three main sections comprising Quranic Manuscripts Persian Manuscripts, and Miscellaneous manuscript such as of Ahadees, History, Geography, Encyclopedia, Guides, Biography, Epics and other literature. Quranic Manuscripts have been scribed either in Naskh or Nastaleeq of some variant of the two.

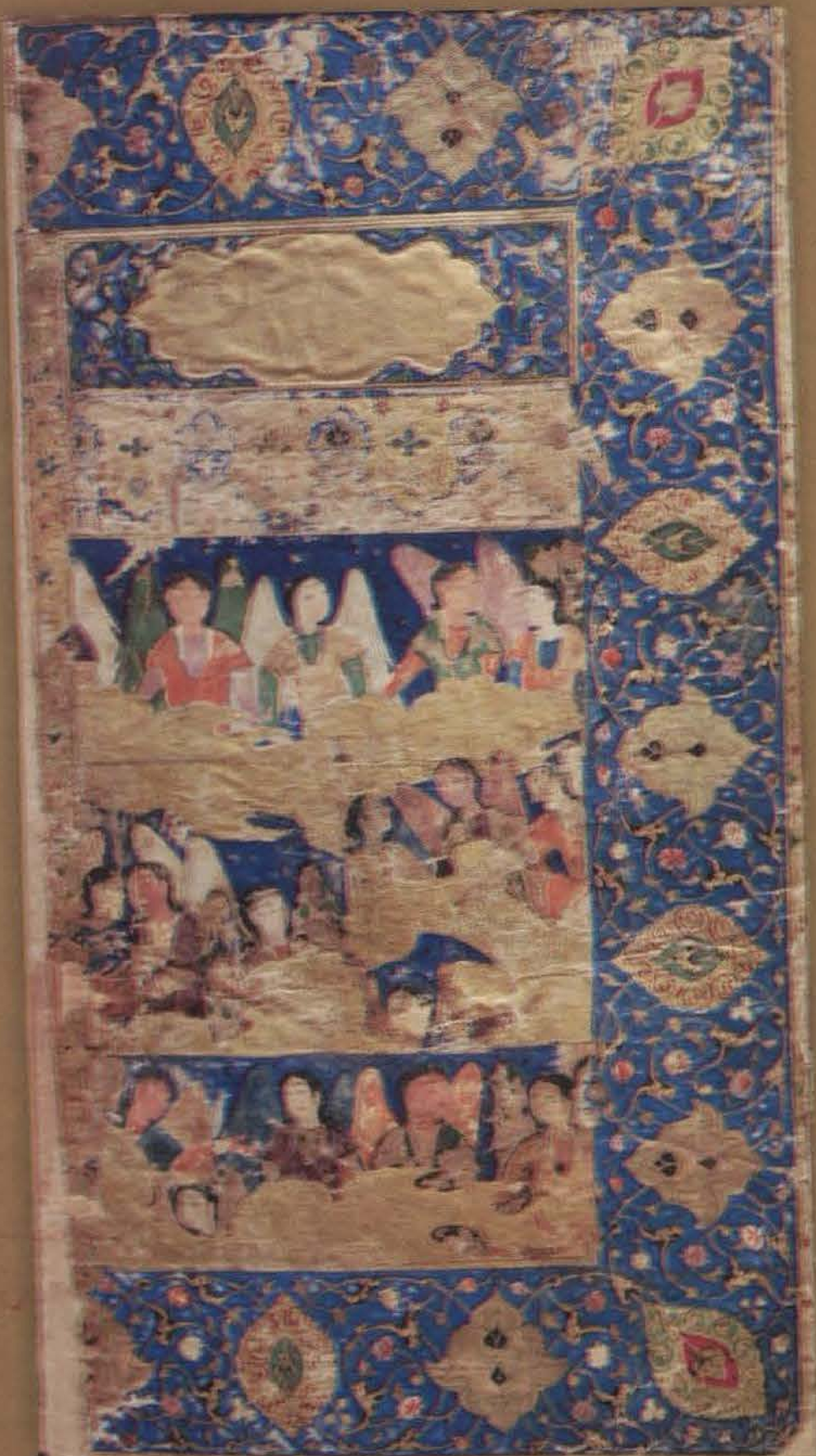
Almost all manuscripts are illuminated and decorated. Quite a few are also illustrated. Folios of the Holy Qur'an in beautiful Kufic script on deer hide are the oldest manuscript. The other masterpieces in the collection include a Quranic manuscript calligraphed for Abud Saeed Muhammad Chaqmaq, the ruler of Egypt in the 15th century; a copy of Khamsa-e-Nizami (illustrated) scribed for the Library of Jalaluddin Khan of Azerbaijan; a copy of "Ajayibul Makhluqat", an encyclopedia of natural objects, unique for its size and the subject. Among other important and rare manuscript in the collection are: Diwan-e-Amli (Scribed) for Mughal Emperor Shah Jahan), Masnavi Maulana Rum (scribed in 1088 A.H), Sahih Bukhari (once kept in the imperial Library of Mughal Emperor Akbar) Muraqqa-e-Khat (96 folios) from the collection of a royal prince or Mughal courtier and a complete manuscript in colorful Khate-e-Nakhum



depicting the 99 attributes of Almighty Allah. There are also specimens by important calligraphers such as Abdullah-Al-Hussainni, Abdul Rashid Dailmi, Muhammad Afzal Lahori, Muhammad-Baqir,

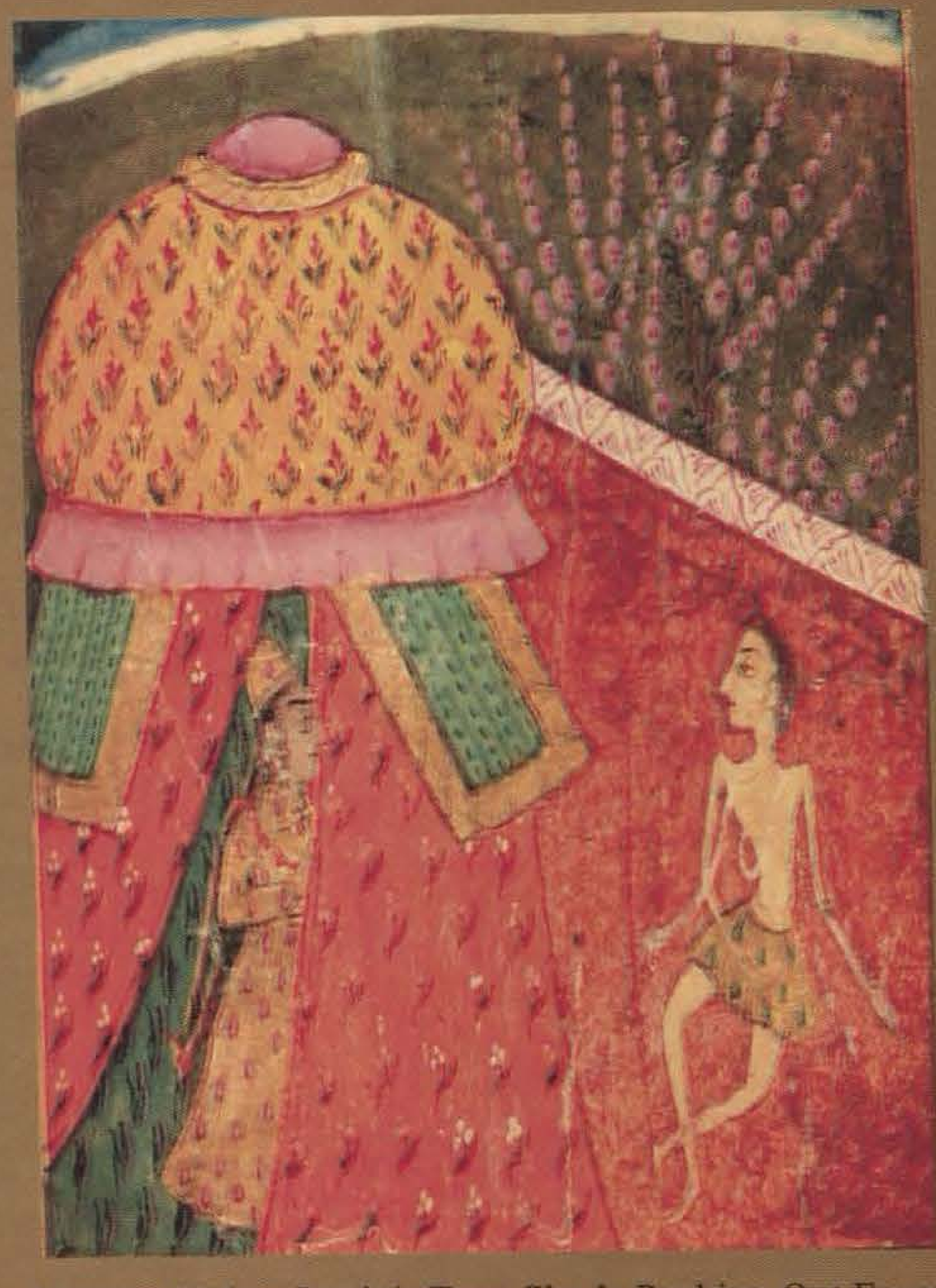
Muhammad Murad, Imam Verdi, Syed Ahmed Aiman-abadi, Abdul Majeed Perveen Raqam, TajuddinZarin Raqam and Hafiz Muhammad Yousaf Sudaidi.

Mss No.46
Title:Mirat-ul-Quds



Angels Talking about Christ' Birth, Mughal, Circa Early 17th.

Mss No. 54
Layla Va Majnun



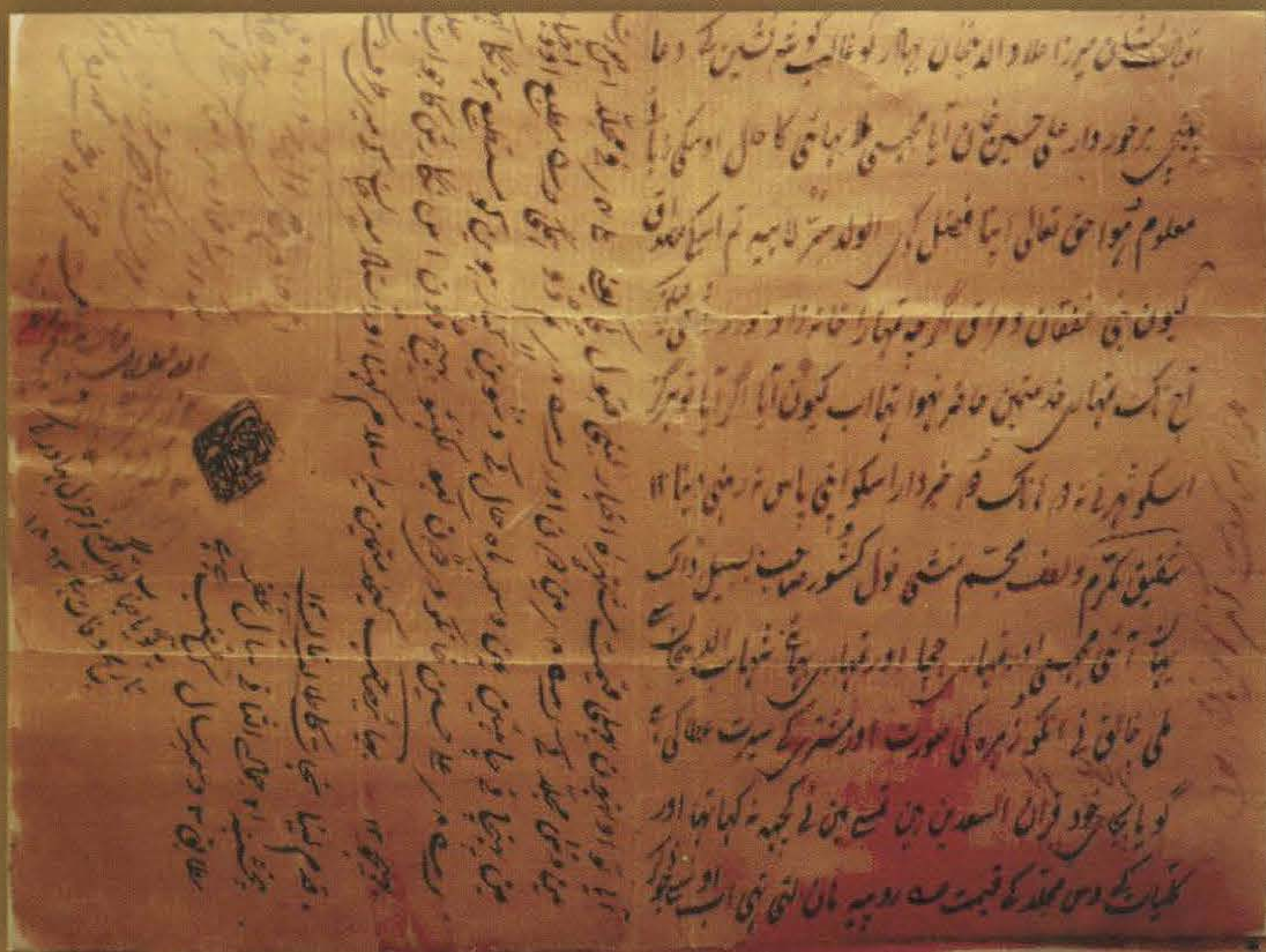
Majnun Before Layla's Tent; She Is Peeking Out From A Tent Opening; He Is Seated On The Ground.

A PARCHMENT FOLIO ATTRIBUTED TO HAZART IMAM HUSSAIN R.A



Accession No. C-3, Language: Arabic,
Script:Kufic, Dimension : 135 x 200mm,
Period: Probably 7th Century A.D, Material:Deer Hide,
Technique: Ink and Pigments on Parchment

A LETTER OF MIRZA GHALIB



Accession No. DL(U)44, Language: Urdu
Dimension: 130x210mm, Author: Mirza Ghalib
Place: Dehli, Period: 18th Century A.D.
Technique: Ink on Paper

ETHNOLOGY COLLECTIONS FABRICS, SWAT & CLAY MODELS



Ahtesham Aziz CH.
Incharge
Ethnology collection



Gindi, A fine piece of Cholistani handicrafts with applique work.

Textile and Fabrics

This collection is devoted to ethnological material from various region of Pakistan. This Gallery displays costumes, house-hold objects and traditional objects from Northern Areas and displays jewelry of different types used in various cultural region of the country.

The ethnological collection contains vast material and Fabrics with typical embroider and glass work from Cholistan, Sind & D.G Khan.



Red woolen shawl with broad floral embroidered boarder

SWAT

This collection displays the folk Art from Swat region of the KPK of Pakistan a blend of Greek, Buddhist and Islamic traditions presenting a profile of the social and cultural life of this ancient and beautiful land. The specimens displayed include utensils, furniture and other household objects in addition to good examples of wood carving of Swat.



A wooden seat with geometrical design.



Wooden model of a spinning wheel

FABRICS AND CLAY MODELS

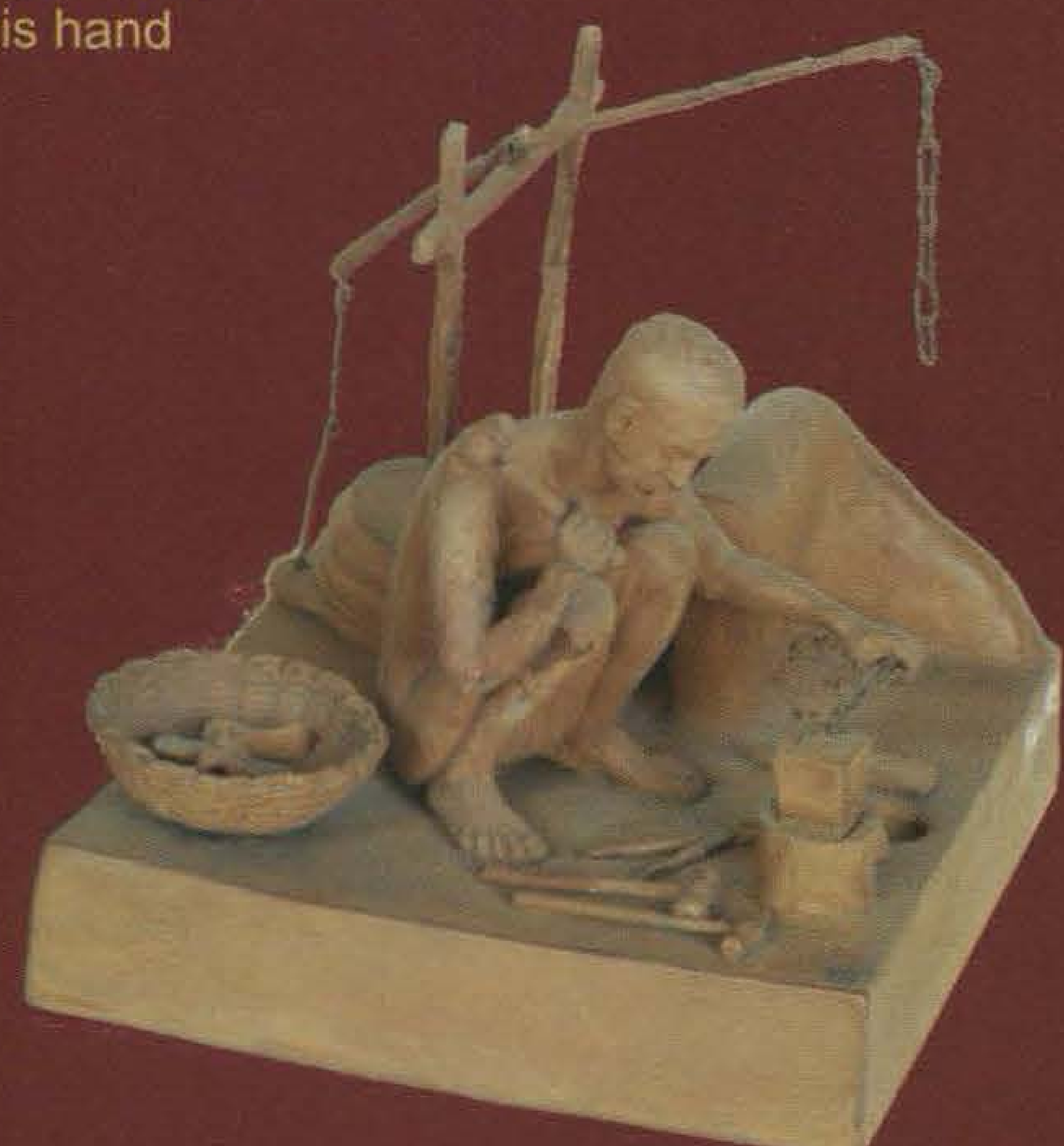
This collection presents examples of cotton, wool, silk and gold, plain and figured dyed and printed embroidered fabrics. This collection also displays terra-cotta figurines coated in brick-red slip or painted in brilliant colours. These interesting models represents various modes of social and religion life of different regions of the sub-continent.



A young pathan carrying his father on his back with a stick in his hand



A seated lady with one arm raised



Model of blacksmith at work



Model of dancing Krishna in clay



Model of Ram fighting in Clay.

Ethnological Gallery is one of the most important Cultural Gallery of Lahore Museum. This gallery is located to the right side of Jain Gallery. The space is short but it contains the three sub galleries of Cultural and Heritage Collection of Pakistan. The collection of this gallery belongs to the different region of Pakistan like Punjab, Sindh, KPK, Baluchistan, Cholistan, Thar, Swat, Kelash, Kashmir and other places. This Gallery displays the different kind of Fabrics (Kashmiri Shawls from Swat, Phulkari, most beautiful specimen of Chamba Rumal, Table Cloth, Mirror work, Tye and Dye ,Gindi or flasi from Cholistan, Topies, Chogha, Thapa work, Susi, khais, duri, lungies from different ruler arias of Pakistan), Clay Models, Wood Work (pillars, doors, windows etc) from Swat, Traditional Jewelry from different region of Pakistan include (Necklace, Ear Rings, Clip, Rings, Bazuband, precious jewels stones, silver & Gilt jewelry etc), Musical Instruments, House hold things and Handmade work etc.

Jain Temple Gallery



Ahtesham Aziz Chaudhary
Curatorial Incharge Jain Collection
Lahore Museum, Lahore

INTRODUCTION

Jainism is an ancient religion from India that teaches the way to liberation and bliss is to live a life of harmlessness and renunciation. It was founded by Mahavira (599-527 BCE), called Jina (Spiritual conqueror), a contemporary of Buddha.

The main religious premises of Jainism are non-violence, many sidedness, non-attachment. Several ancient Jain Shrines are scattered across the country Baba Dharam Dass was a holy man whose tomb is located near the city of Sialkot in Punjab Pakistan.Another prominent Jain monk of the Jain region was vijayanandsuri of Gujranwala, whose Samadhi (Memorial shrine) still stands in the city.



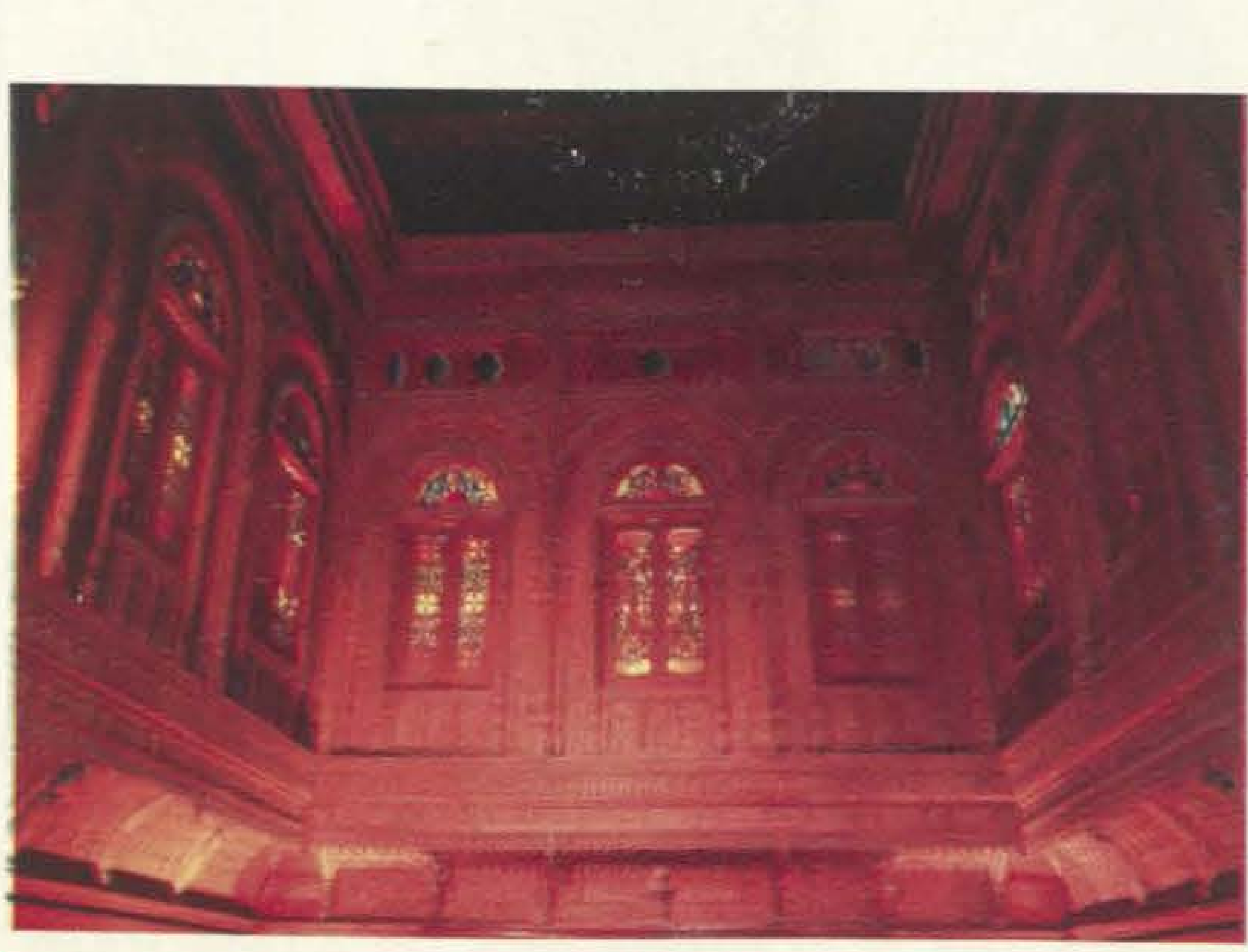
Mahavira in white marble Pavilion, 19th Century CE

Lahore Museum has vivid collection of artifacts related to Jainism. The southern end of the miniature painting gallery opens into the Jain Temple Gallery which displays a marble Jain Shrine from Gujranwala, gilded and painted in floral and figural motifs as well as Jain Tirthankara symbols and topped by a cupola. Marble foot prints of Shri Atma Ram Je can easily be visible inside it.



Marble foot prints of Shri Atma Ram from Jain Temple
19th Century CE, Gujranwala

To the left in the Jain Gallery is an adjoining chamber which supports a profusely carved balcony in teak wood. This Exquisite example of wood carving in the form of balcony belongs to the Jain Temple in Gujranwala. The floral designs & vine scrolls, although borrowed from the Muslim & Pre-Muslim traditions have been Jainized through Jain iconographical figures, but European influence is also visible. The work is dedicated to the memory



Wooden balcony from Jain temple, 19th Century CE, Gujranwala



A carved wooden door from Gurdavara Madan Mohen (Jhang) of 17th century.

of Suvrita (Mother) at Ratnapuri & was elevated to the position of fifteenth Tirthankra of the Jainas.

The sculptures displayed in this chamber were transferred from Aitchison College to Lahore Museum in 1984. Among them the most important Statue of Sri Vridhamana Mahvira (the twenty four Tirthankra) and Statue of Dharmanatha (the fifteenth Tirthankra) of the Jains in white Marble are seated cross-legged with both hands in the lap and in Dhayana Mudra (pose of meditation) style. There are running inscriptions in Devanagri script for Cognizance of Statues. In a corner is displayed a carved wooden door from Gurdawara Madan Mohen (Jhang), shows great artistic work of 17th Century.



Vridhamana Mahavira in white marble, 19th Century CE, Gujranwala



Dharmanatha Mahavira in white marble, 19th Century CE, Gujranwala



Tirthankra in white marble, 19th Century CE, Gujranwala



Scene of Pilgrims in Marble from Jain Temple 19th Century CE, Gujranwala

Arms and Armoury Collection



Muhammad Mujeed Khan
Incharge of Arms & Armoury
Collection

INTRODUCTION



Evolution of Armour through the centuries was the result of a continuous effort to evolve an ideal battle wear that was effective in warding off blows, yet was light in weight and allowed reasonably free movement of the body.

Armour was known to the people of the subcontinent since the time of the Aryans who were successful in subjugating the local inhabitants through their superior military tactics.

The changing styles of Armour over the centuries in the south Asian subcontinent were mainly due to the influences exerted by the invading armies particularly Muslim from the eight to eighteenth century because wearing armour was obligatory in Islam as it confirmed the warriors participation in Jehad and necessitated self-protection, preservation thereby extending war effort.



This Gallery presents an array of Hindu, Muslim, Sikh and early British weapons, There are arrows, straight bladed Khandas of Rajput's, curved Muslim swords with watered black crystalline steel blades, and plain and engraved hilts, damascened, encrusted, inlaid and enameled shields, mail coats, breast plates, arm and leg, guards, helmets, spears, knives, daggers, kukries scimitars, chakras, sacrificial dahs, elephant goads and torture implements. In addition to these, there are also recent match lock and flint lock guns pistols, cannons and weaponry of the early British period in India.

At one end of the gallery is one gun barrel, mounted on wooden pedestal, belonging to a Sikh Sardar Fateh Singh and dating Samvat 1855 Bikrmi/1798 A.D. it has recently been found in a village near Pattoki.

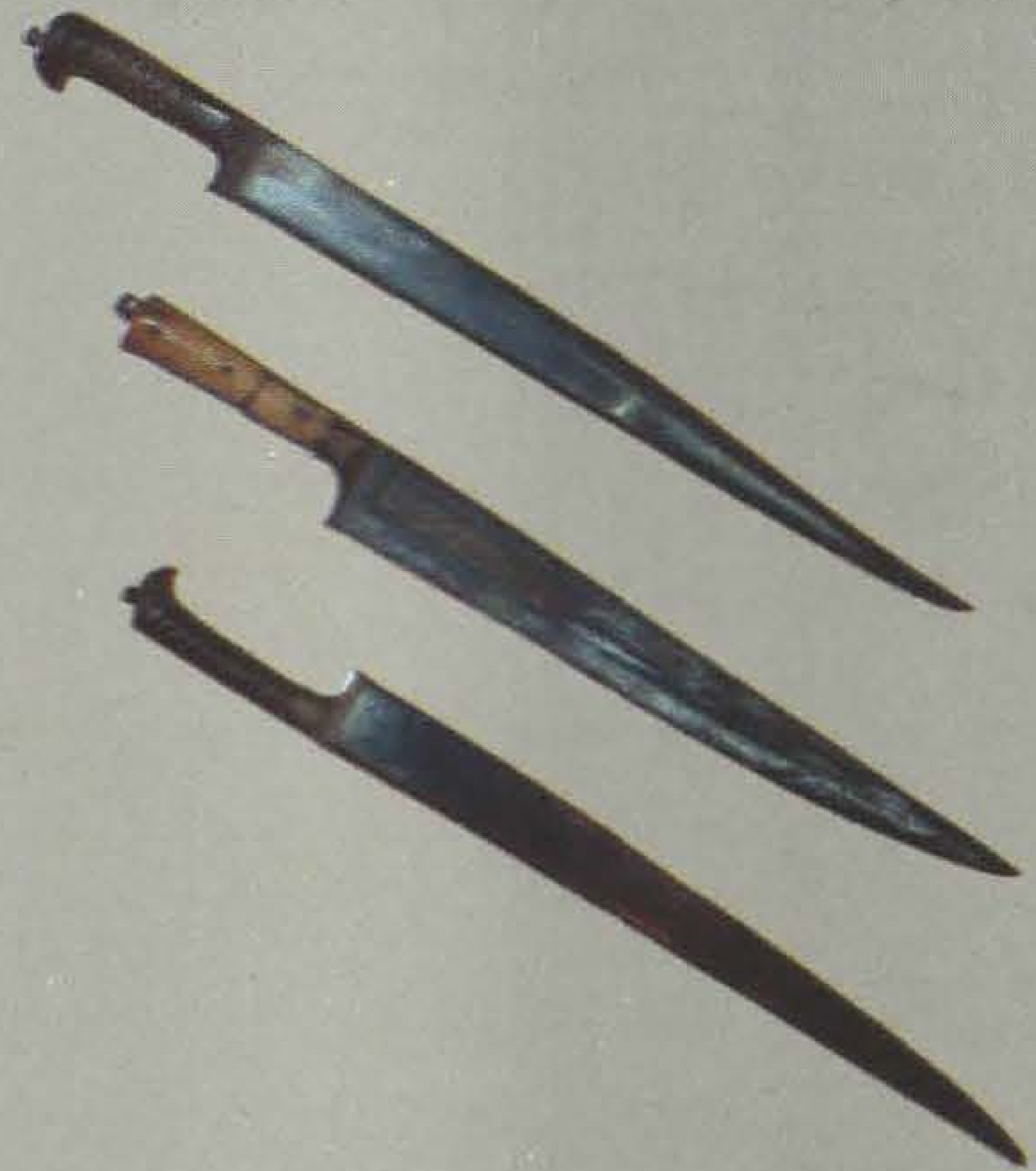
The history of the Indian sword begins in a very early period as testified by several sculptures paintings and coins during the sultanate and later Mughal rules, the weapons underwent significant modification and weapons with Persian, Arab and Turkish influences became common place during the period. Examples are the shamsheer from Persia and zufiqar from Arabia.



Different varieties of Daggers are also on display. It was an important weapon for self-protection and hand to hand combat. There were regional variants like the jamadhar, Jambia and Khanjar of Mughals,



the chhura of Afghans, the Khapwa of Rajputs, the Qurauli of Sikhs and the Kukri of Nepalis. Many daggers were adorned with Jade, ivory, crystal and sometimes embellished with calligraphy.



Spears were used in warfare and hunting. These were made of variety of material such as bamboo, reed, wood and metal , used for war and ceremonial purpose. A fine collection of their spear on display in the gallery namely Neza (bhala), Barchah, Sang, Khishtneza.

Shield, helmets, breastplates, arms and leg guards were commonly used in combat for self-defense the ornamentations of armour , particularly shields was prevalent during the medieval period.



Mace is a modified form of club and was specially used to make a dent on a relatively stiff and strong armour. It was wielded by men of skills and strength thus, becoming a symbol for wrestling in India, a tradition carried to present day wrestling world of the subcontinent. Mace is differentiated with different shapes named as Gurz, Shahbur or Shishpur, Piazi, Kabastin, Binnol ,Sanglakh, Konpal, Amood, Khari-Mahi,Pushtkhar and Khundli and Phansi etc.



Different types of war axes are also on display such as Tabarzin (saddle axe used like a mace), Tabar (crescent shaped), Zaghnol (A double headed axes with broad blade on one side and pointed blade on other side), and Tarangla (Gandasa).

The collection comprises three specimen of mail Armour, one is Ghaltaq (Mongal Armour) and the rest of the two are Zirah. Ghaltaq continued to be used throughout the Mughal rule into the nineteenth century. It opens down the front with two sides vents and no flexible seam at the back. This particular style appears to be a regional or chronological variation of the thirteenth century Mongal armour Khuyagh.



Whereas zirih is an armour composed of interlaced steel links which were joined to from mail coats of varying length. Zirih was an expansive armour, a prerogative of officers and select guard. Zirih was made where each ring passed through four other rings and the process continued till the zirih coat was complete.

The gallery also has fine collection of fire arms such flint lock (Toredar) and matchlock (Chaqmaq) pistols/guns. This collection of rifles and shotguns represent remarkable changes in firearms technology and pistols, like its long arms, presents a diverse range of military and sporting pieces



from "horseman's" pieces and revolvers to more personal derringers in the British period. British period has been displayed in which spears with shaft, steel chest cover, artillery Guns and artillery shells are prominent. An example of an artillery gun of Sikh period belong to Nakai family is displayed. Gurumuki Inscription is written on the barrel of it. While the different styles of guns are belonged to british period in 20th Century AD.



Three British period cannons stand outside the Museum, in addition to a field gun from Gallipoli and the iron rims (mounted in British period) of the famous Kim's Gun now resting on a pedestal in an island on the main road near the Museum. The history of this Gun, scribed in the pen of the famous calligraphist Imam Verdi can be seen in the Islamic collection of the Museum.

As one goes out of this Gallery, there on top of the exit is displayed a flag used by the Pakistan Navy during Dawarka Operation in 1965 war. It was donated by Commodore S.M Anwar of P.N.S Babur. Close by are displayed. Some casings of shells used in the same operation. There is also on display a part of an enemy fighter plane shot down by Pak Air force in 1965. A colossal bronze cast statue of Queen Victoria and busts of George-V and Edward-VIII are placed in the center of the Gallery.



PAKISTAN FREEDOM MOVEMENT GALLERY



IFFAT AZEEM
INCHARGE GALLERY & COLLECTION
LAHORE MUSEUM, LAHORE

INTRODUCTION

Pakistan Movement was the culmination of the great struggle which had actively started in 1857 A.D and came to an end on 14th August 1947. Many sacrifices were made, much hardship was suffered, but throughout these trials and tribulations the Muslim stood firm. They did not lose their identity as a separate nation with a distinct culture of their own which had already carved for itself a place in the history of human progress. The events of the 19th century had convinced Muslims that in any common set-up with the other nations of the sub-continent (which were thrice their number), they had not share except that of camp-followers.

Quaid-i-Azam Mohammed Ali Jinnah was the pivot round whom the whole Muslim League politics moved from 1936 till 1947. Never before had the Muslims of the sub-continent rallied round one Leader, stood on one platform and united under one flag. Disruptionists were there but they could not succeed in their machinations. In spite of all temptations, the Muslim refused to be overawed or cowed down. They had great faith in their destiny and they succeeded in achieving it by forcing the British Parliament to approve the Indian Independence Act 1947.

The struggle for freedom and a separate home land for Muslims of the sub-continent was multidimensional and represented people from all field of life including, statesmen, saints, religious scholars, intellectuals, researchers, reformists, Artists, lawyers, judges, teachers, doctors, government servants, feudal lords, industrialists, students, ladies, and even children were at fore front.

Freedom caravan is replete with thousands of workers and millions of their contributions many of them are unsung heroes, few of them have a little bit name in history while a very few adorn the pages of Pakistan history. Each and every person of the freedom struggle is important and forms a basic unit in the freedom pyramid.

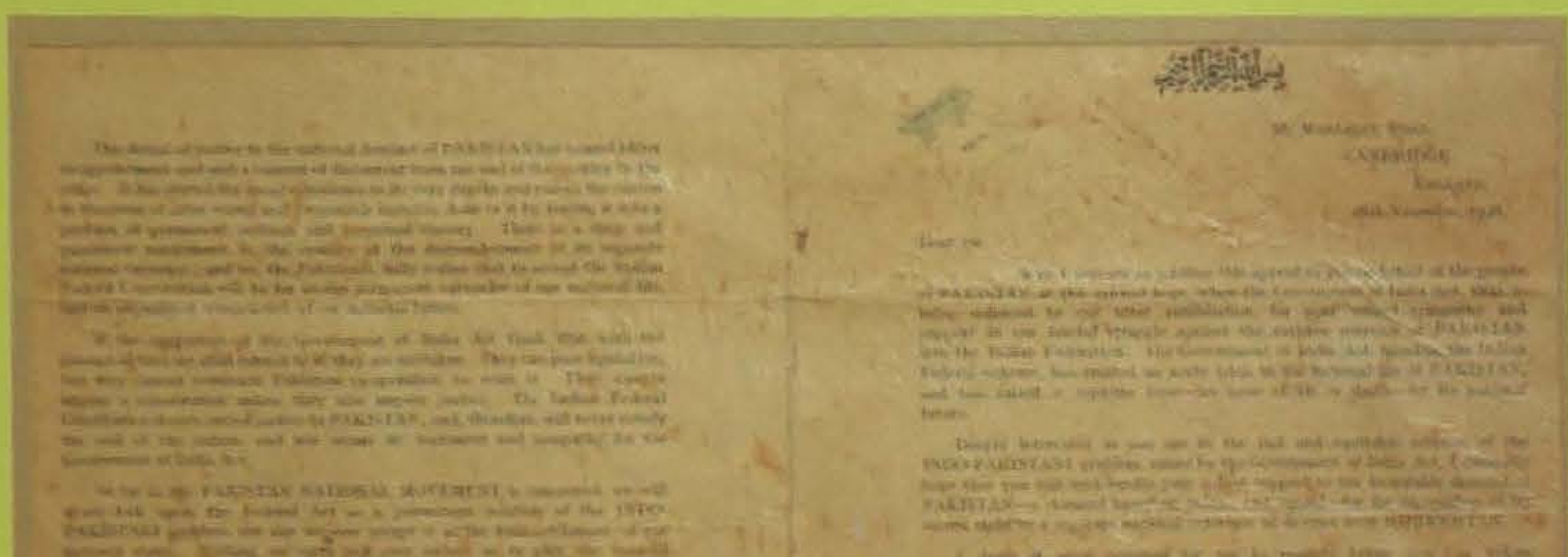
This gallery is a modest tribute to those who contributed in their own way to this struggle and brought it to a successful culmination either by Campaigning for it. Lahore Museum have tired to represent pioneers of freedom from all provinces, states and regions of the subcontinent, thourgh their photographs and contribution in brief manner.



A Pakistani Flag designed by Khalifa Abul Waheed for 27th session of All India Muslim League on 23rd March 1940. It also bears the attestation of Mian Amir-ud-din.

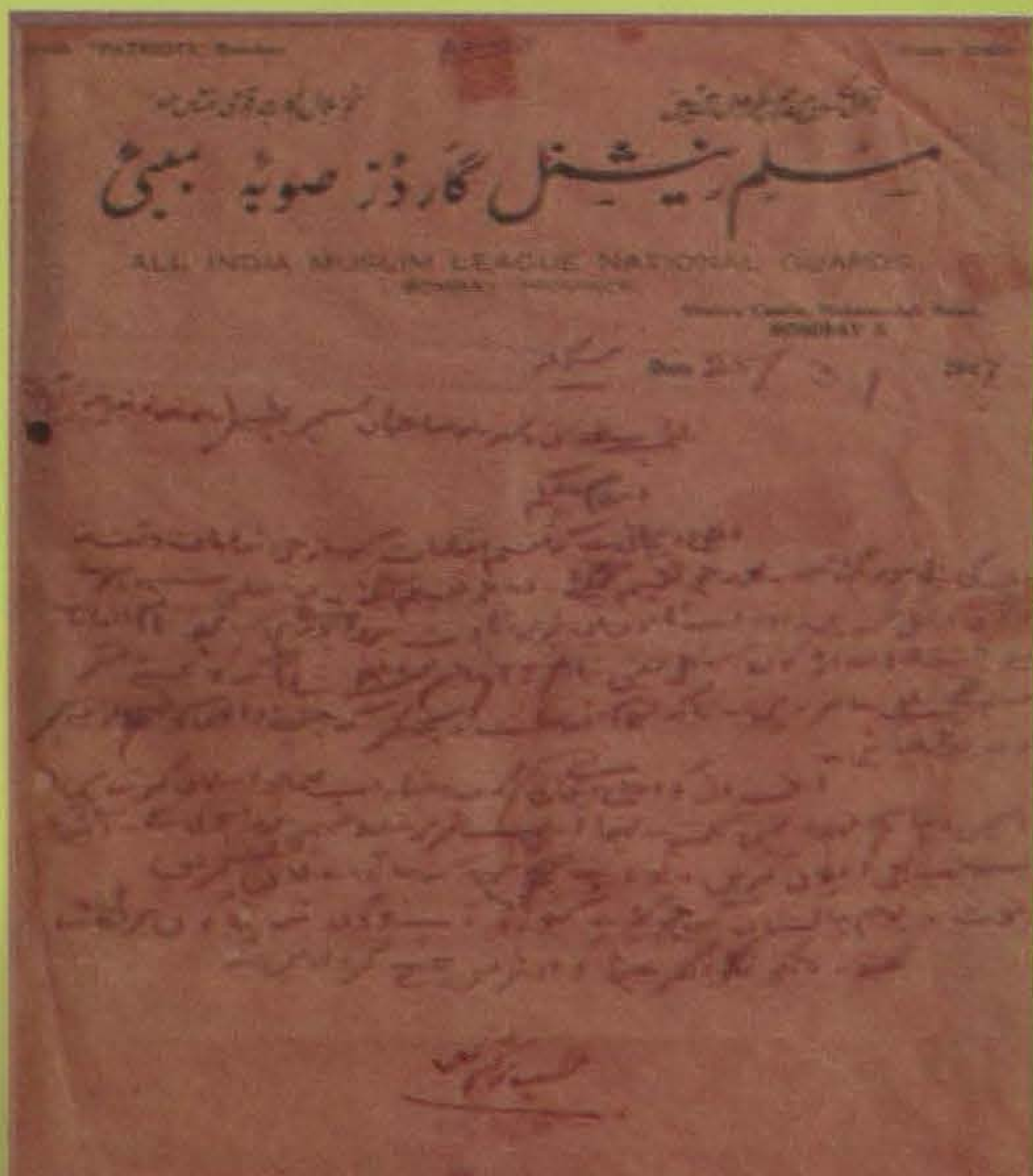


A Convoy of refugees on buses and trucks
from Kashmir to Pakistan



A four-page pamphlet on Pakistan issued on 16-11-1936 by
Chaudhry Rehmat Ali, President, Pakistan National
Movement Cambridge, England.

This gallery is a treat from Lahore Museum to the people of Pakistan - especially the young generation who are the future custodians and true builders of Pakistan. The eyes of the whole world are on Pakistan and want to see whether the people of Pakistan can retain freedom won by their elders after such a great sacrifice and whether they can make Pakistan a really strong country? Firm resolve, dogged determination, and selfless will to work for the amelioration of the consolidation of our state must be your watch-words. The elders of Pakistan have unbounded faith in you and your wonderful courage, your spirit of service, and your great qualities of head and heart.


مسلم نیشنل گارڈز صوبۂ بمبئی

ALL INDIA MUSLIM LEAGUE NATIONAL GUARDS

BOMBAY 3

A letter of Muslim National Guards
to its member.



Children are saluting Pakistani flag on Independence day.







COINS
SECTION







Naushaba Anjum
Keeper Coins / Additional Director
Lahore Museum, Lahore

INTRODUCTION OF COINS SECTION

Lahore Museum Coins Section has unique assemblage of coins numbering about 45,000 and covering the time span from 6th century B.C up to 2016 A.D. This collection makes 70 percent of the total collection of Lahore Museum and can be categorized into Pre-Islamic Collection, Islamic Collection, Sikh Collection and British Coins & Medals.

The pre Islamic category is the largest one, starting from Punch marked coins. Indo Greeks were the first to issue coins with proper dies reflecting the characteristics like goodness of workmanship and simplicity of legend. We have the finest collection of Indo-Bactrian Kings in the form of Bilingual coins. Indo-Scythians having fairly realistic characteristics and representation of Buddhism which is clearly depicted on the coins of Menander-I. Indo-Parthians Coinage is dominated by Gondophores, founder of the Parthians Dynasty. Indo-Kushan Coins follows the Bactrian style with representation of Deity on obverse and Bust of King on the Reverse.

Islamic coinage is most diverse in nature ranging from Dehli Sultanate to Mughal's and Durrani's. The traditional Bull and Horseman series style was followed in the time of early rulers like Mahmood of Ghazna. Morover the Sikh Coins Collection in the Museum is one of the rarest and finest collection in the world.

GLIMPSES OF THE COINS COLLECTION

1. Silver Coin of Eucratides




Obverse Reverse

Weight: 16.95 gm – Dia: 21.522mm

OBVERSE:

The Diademed (a jewelled crown or headband worn as a symbol of sovereignty) Bust of the King is facing towards the right side. King is wearing Helmet adorned with Bull's Horn and Ear. Greek legend at the bottom of the Bust "ΒΑΣΙΛΕΥΣ ΜΕΓΑΣ / ΕΥΚΡΑΤΙΔΗΣ" (Great King Eucratides)

REVERSE:

The jugate (Paired) Busts of Helicoles and Loadice (Parents of the King). The Loadice is wearing diadem. There is Greek legend on top and bottom of the busts "ΗΛΙΟΚΛΕΟΥΣ / ΚΑΙ ΛΑΟΔΙΚΗΣ (Heliocles and Laodice)

DESCRIPTION:

Eucratides is regarded as one of the most important Greco Bactrian Kings. (175 B.C to 145 B.C). He was a warlord like King and always looked to expand the boundaries of his empire. He fought many wars and also ousted the Euthydemus Dynasty.

This coin was minted in early years of his throne and the approximate date is 175 B.C. The coin was a commemorative issue depicting the busts of Parents of King.

Heliocles and Laodice were the parents of Eucratides. Since only Laodice is seen wearing the diadem (the thin band running over her head), it can be inferred that she alone was of royal blood. So it shows that his father was not from Royal blood and was a layman.

GLIMPSES OF THE COINS COLLECTION

2. Gold Coin of Samudragupta



Obverse



Reverse

Weight: 7.644 gm – Dia: 10.412mm

OBVERSE:

The Horse is standing in front of Yupa (Sacrificial Post), Pennons (A long narrow banner or streamer borne upon a lance) flying over the horse back with string of beads. Legend " Rajadirajah Prithvi Mavitva Jayaty Ahrita Vajimedha (The Maharajadhiraja of irresistible valour having conquered the earth now wins heaven)

REVERSE:

On the reverse side of the coin, Queen can be seen standing and facing towards left side, she is wearing diadem, ear rings, necklace and bangles. She is carrying a fly whisk over her right shoulder in right hand and a scarf in left hand. She is standing on a beaded or pearl bordered foot mat. The legends reads "Asvamedhaparakramah"(He whose supremacy has been established by the Asvamedha).

DESCRIPTION:

The Ashvamedha type coin of Samudragupta is one of the unique gold coin due to its interesting subject and appealing aesthetic sense of design.

Horse sacrifice ritual was performed by ancient Indian Kings to show the imperial sovereignty and ultimate power of rule. Horse along with the team of warriors was set free for some specific time period, if any rival could not challenge the warriors and horse then the said king was declared as undisputed Sovereign. After the completion of his conquests, Samudragupta performed the "Asvamedha Yanjna" or horse sacrifice. We have come across gold coins which seem to have been struck on that occasion. These type of coins show a figure of the horse to be sacrificed before an altar and the Queen with a spear on obverse.

GLIMPSES OF THE COINS COLLECTION

3. Silver Coin of Jahangir with the Name of Noor Jahan



Obverse



Reverse

Weight: 11.310 gm – Dia: 21.57mm

OBVERSE:
In triple circle of dotted lines the legend is written as follows:
"Bahukm Jahangir Shah Sad Zever Yaft Sanah 1037"
(By authority of Shah Jahangir, gold gained a hundred beauties)

REVERSE:
"Za Naame Nur Jahn Badshah Begum Zarb Agra"
(By the name of Nur Jahan Badshah Begum)

DESCRIPTION:
Jahngir was the first Mughal King who used her beloved wife name on coins. Noor Jahan had a piercing intelligence, a versatile temper and sound common sense. She possessed great physical strength and courage. She went on hunting tours with her husband, and on more than one occasion shot and killed ferocious tigers. She was devoted to Jahangir and he forgot all about the world and entrusted all the work of the government to her.

Nur jahan was the most beloved wife of Emperor Jahangir (31 May 1577 – 17 December 1645). She was the 20th and most important consort of the Emperor. Nur Jahan was born to a Persian Wazir of Akbar; she was married to Sher Afgan, Governor of Bihar, who died in battle field. Jahangir fell in love with Nur jahan to honour his new beautiful and faithful wife Jahangir gave her the titles of 'Nur Mahal' or 'Light of the Palace and 'Nur Jahan' or 'Light of the world'.



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PAKISTAN POSTAGE STAMPS GALLERY



Uzma Usmani
Keeper Paintings

INTRODUCTION

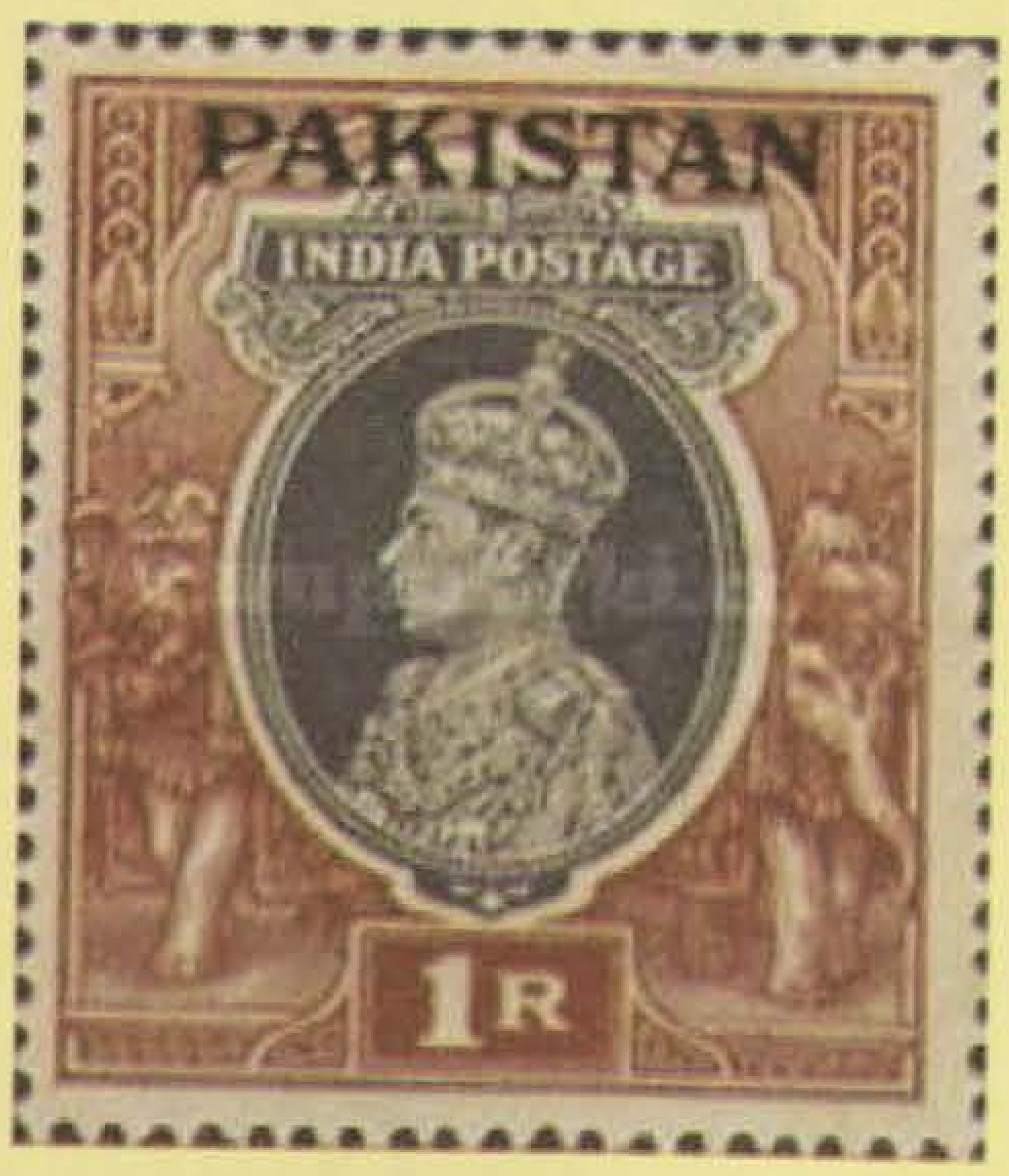
Entering from Pakistan Movement Gallery (west end) this gallery displays Pakistan Postage Stamps and First Day Covers from 1947 to date. The stamps before independence are the main attraction of the Gallery. Even before independence, the question of introducing Pakistan Postage Stamps on the day of the establishment of Pakistan (14th August, 1947) was examined. Owing to the complications accompanying the designing and printing of new Postage Stamps and the limited period then available, it was decided that the Postage Stamps and postal stationery to be used by the Government of Pakistan should, in the first instance, be distinguished by overprinting Indian Postage Stamps and stationery with the word "Pakistan". The overprinted Indian Postage Stamps became very popular with the philatelists all over the world.

The first series of Postage Stamps issued by Pakistan was devoted to the Commemoration of Independence. These stamps released on the 9th July, 1948 and comprised four values, half Anna, two and half Anna, three Anna and one Rupee. The first regular series of Pakistan Postage Stamps were issued on the first anniversary of Independence, the 14th August, 1948. On the first death anniversary (11th September, 1949) of the Quaid-e-Azam, a set of three Postage Stamps of one and half Anna, three Anna and ten Anna denominations were issued commemorating the sad demise of the Father of Nation. These Stamps, true to the Islamic traditions, do not bear the portrait of Quaid-e-Azam; it is floral in design and bear the name of Quaid-e-Azam: the dates of his birth and death; and his memorable maxim: "Unity, Faith, Discipline".

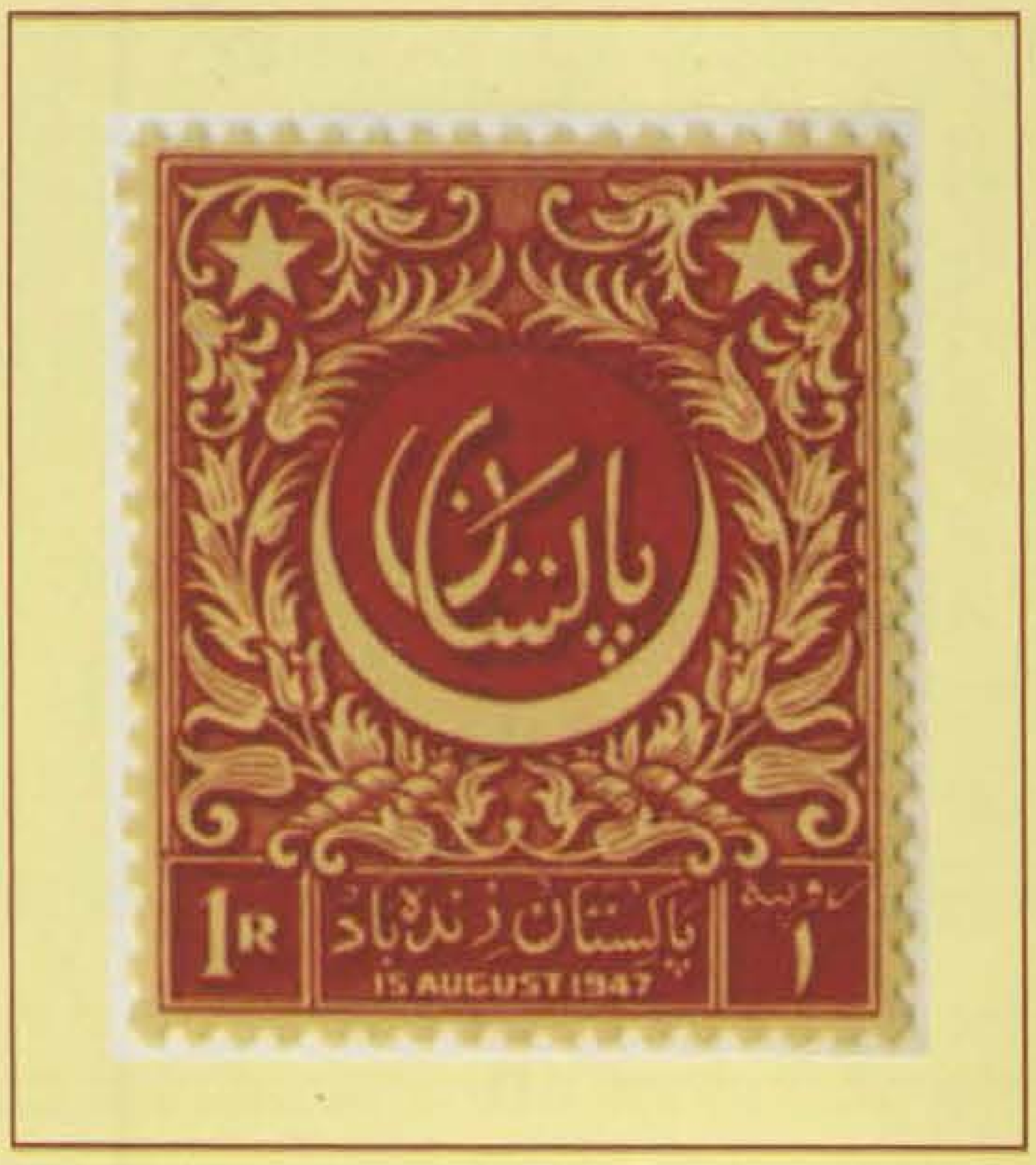
GALLERY HIGHLIGHTS







Indian Postage Stamps overprinted with the word "Pakistan" introduced on the 1st October, 1947.









Independence Commemorative Stamps released on the 9th July, 1948 comprised four values viz: one and half Anna, two and half Anna, three Anna and one Rupee.





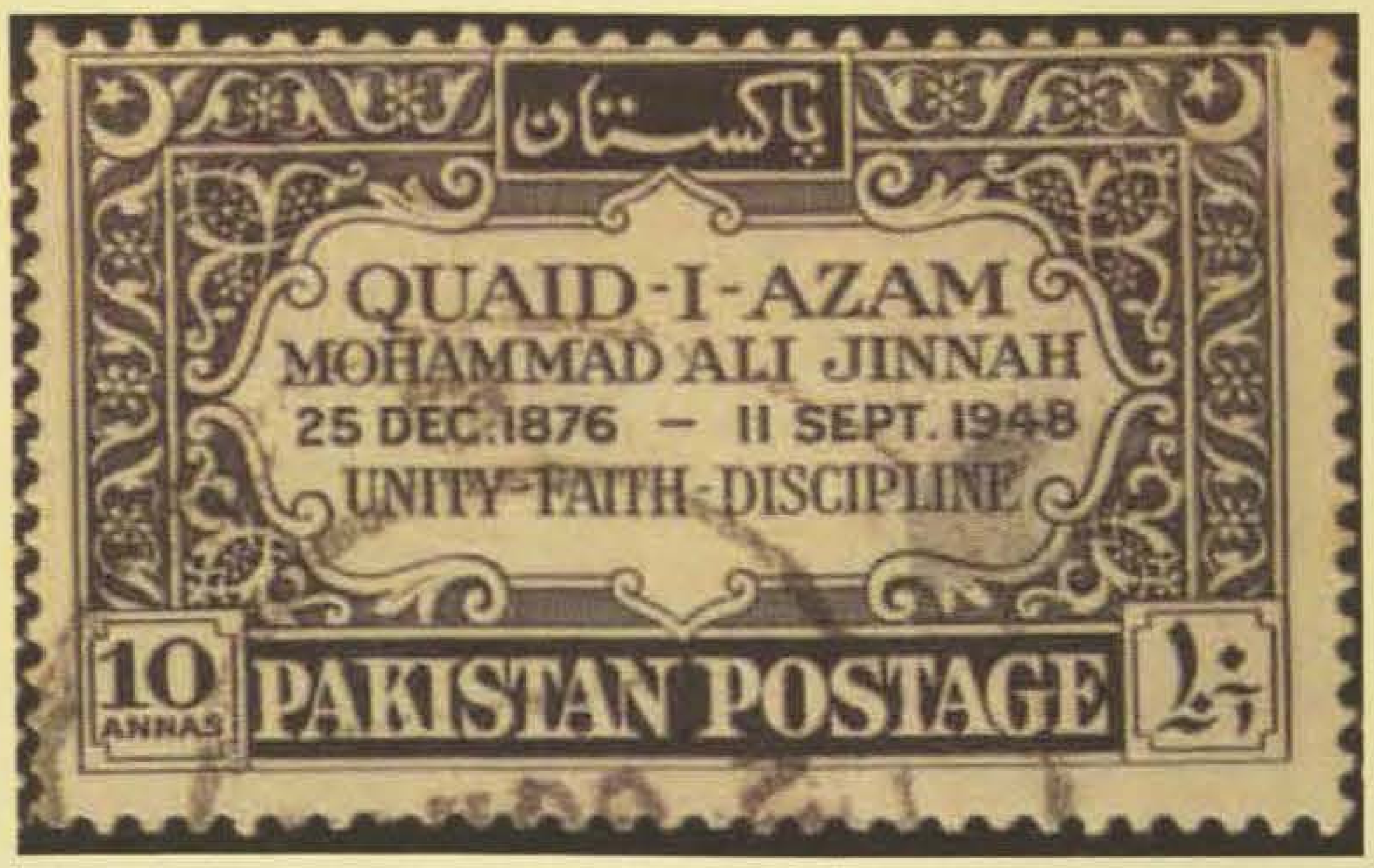


First Regular Series (Crescent and Star facing North-East) were issued of the first anniversary of Independence the 14th August, 1948. These stamps in twenty denominations were printed by the "Taille Douce" printing process. These stamps were divided into seven categories each represented by separate design. Out of the seven types three are mentioned below:-

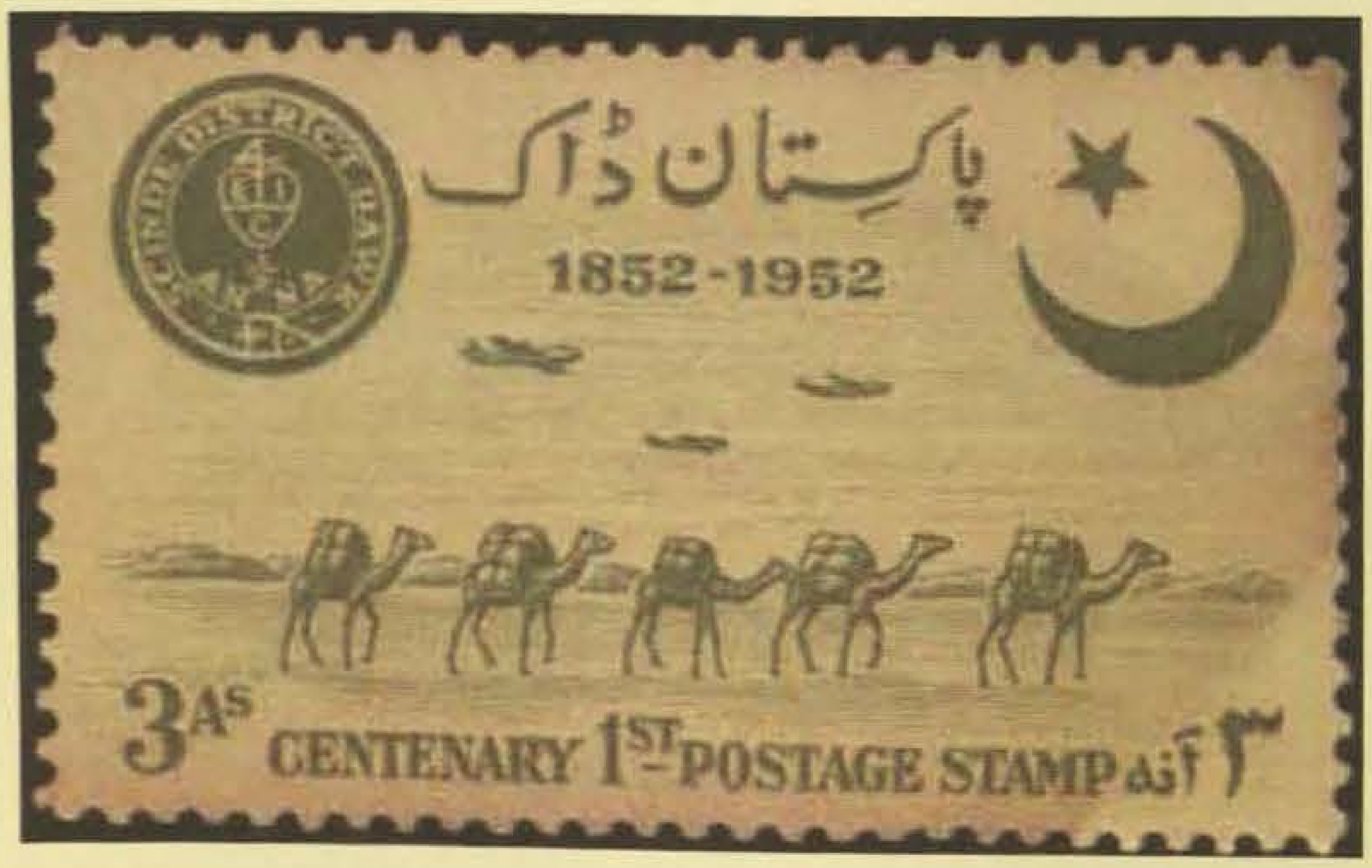
(1) Crescent and star,

(2) Karachi Port Trust Building





Quaid-i-Azam Memorial Stamps issued on the 1st Death Anniversary (11 September, 1949)



Scinde Dawk Commemorative Stamp issued on the 14 August, 1952 to celebrate the 100th anniversary of the Scinde District Dawk Stamps, the First Stamp issued in Asia in July, 1852.

General Information

Holidays

The Museum is normally open to public on all days except Fridays and days corresponding to Eid-ul-Fitre, Eid-ul-Zoha, Eid-e-Milad-un-Nabi, 9th and 10th Muharram, 1st May (May Day) and first Monday of each month (for general cleaning).

Museum Hours

During working days opening and closing time is as follows:

WINTER: (1st October to 15th April)
9.00 a.m. to 4.00 p.m.

SUMMER: (16th April to 30th September)
9.00 a.m. to 4.00 p.m.

The Museum authorities may change the opening and closing times without prior notice.

Admission

Admission is by tickets obtainable from the Booking Office.

Group of bonafide students accompanied by teacher are charged on concessional rates and soldiers in uniform are admitted free.

Library

Museum Library is housed in an adjacent block. It is basically a reference Library. It contains of 35,000 books. Since February, 2002 it is open for research scholars and students for reference and research services.

Public Information

The office of Public Relations Officer is located towards right of the front Verandah. Free Conducted tours are available daily at specified hours. Special arrangements can also be made for groups of visitors and students through Public Relations Staff.



LAHORE MUSEUM LAHORE

Shahra-e-Quaid-e-Azam, Lahore Pakistan

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